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NOTES रत्नगढ़ (राजस्थान)

ON

# Matriculation English Course

(SELECT READINGS FROM ENGLISH PROSE)

( For 1947 )

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श्रीमती बाल सभा (किंन पुस्तकालय)  
 रतनगढ़ (राजस्थान)  
**Charles Lütwidgē Dōdgson (1832-1898)**  
 UNDER HIS PSEUDONYM  
 LEWIS CARROLL

Introduction

**Life and Works**—‘Lewis Carroll’ was the name assumed by Charles Lutwidge Dodgson in writing his stories and poems for children. The name was formed out of the two Christian names—Lutwidge becoming Lewis, and Charles becoming Carroll. His real name has been almost forgotten. He is now generally known by his assumed name of Lewis Carroll.

Dodgson was the son of a clergyman in Cheshire. He was educated first at Rugby School and then at Christ Church College, Oxford. In 1854 he took his B. A. degree with a first class in Mathematics. From 1855 to 1881 he was a lecturer in Mathematics at the University of Oxford. He wrote a number of useful and important mathematical works. These were all published in his own name between the years of 1860 and 1896. The most well-known of his works on Mathematics is *Euclid and his Modern Rivals*.

But it is not for mathematical works that Dodgson is so well-known. *It is the books for children that he wrote under the pen-name of Lewis Carroll that have made him famous. These books have made him one of the most celebrated of modern fairy-story tellers.* The two most famous books of this series are *Alice's Adventures in Wonderland* (1865) and its sequel *Through the Looking-Glass* (1872). These have been translated into almost all the languages of Europe and are looked upon as classics of the nursery. Some of the other books of Lewis Carroll for children are—*The Hunting of the Snark* (1876); *Rhyme ? and Reason ?* (1883); *A Tangled Tale* (1885); and *Sylvie and Bruno* (1889-93). Some of these books are in verse.

There were thus two sides of the author—one was that of the mathematical don working on difficult problems of Mathematics, and the other that of the delightful spinner of whimsical dreams for children. Dodgson was very careful in preserving the distinction between the two. Very few outside the immediate circle of his friends knew that Dodgson and Lewis Carroll were one and the same person. Dodgson always refused to be identified with Lewis Carroll. When questioned he used to say, “Mr. Dodgson neither claims nor acknowledges any connexion with the books not published under his name.”

He died in 1898 at the age of sixty-six.

Literary Estimate of Lewis Carroll

Lewis Carroll was both a poet and a prose-writer. Indeed, his writings are interspersed with poems. Some of these poems like *The Walrus and the Carpenter* or “*You are old, Father William*” are very well-known. The latter and the poem beginning “*Will you walk a little faster*” have been included in *Lahiri's Select Poems*, published by the University.



Here we are concerned not with Lewis Carroll the poet, but with Lewis Carroll the prose-writer. A critic has observed Carroll wrote "neither prose nor poetry, but something compounded of both."

*Carroll takes a high place among imaginative writers. He is a great maker of whimsical dreams. He makes the dream-world as real as the real world. His Alice in Wonderland, and Through the Looking-Glass are the most delightful literature for children in English. The stories are full of absurdities and apparent nonsense. As for the absurdities children take them quite seriously. They feel them to be parts of their own imaginative experiences. All through the author pretends to be strictly precise and his manner is mock-serious. This makes the stories delightful reading. With a touch of his magic wand Lewis Carroll turns rabbits and lizards into real people and makes them behave exactly as men do. He takes us to the realm of these creatures, to the land where playing cards become men and women, and to the country beyond the looking-glass where the figures of the chess-board assume living forms. And what a gallery of characters does he paint for us—the White Rabbit and the Cheshire Cat, the Mad Hatter and the Dormouse, the King and the Queen of Hearts, Tweedledum and Tweedledee, Humpty Dumpty and the White Knight, and the two Queens—Red and White! No one short of a wizard could do this.*

#### Opinions of Critics

"By profession a mathematician.....Lewis Carroll combined with his mathematical faculty a quaint humour and a riotous fancy which have secured him a perfectly safe position in literature, because his gift is unique. No man is more original than he. His mathematical work may be forgotten, the serious verses in *Phantasmagoria* (1859) are known to comparatively few ;.....but the creator of Alice and the White Rabbit, the White Knight, the Red Queen, the Duchess, the Dodo, the Cheshire Cat and a hundred other strange creatures, is as safe from oblivion as the author of *Gulliver's Travels*. Of Lewis Carroll's various works, *Alice's Adventures in Wonderland* and *Through the Looking-Glass* are incomparably the best. No writings were ever more indubitably the outcome of a native gift. Lewis Carroll was indefatigable in detail, in polishing the text, in suggestions for illustrations ; but substantially the tales were the tales which welled up spontaneously in his fancy, and which he told to children of flesh and blood.....It is just this vivid sense of the reality of the ureal which makes Lewis Carroll's books triumphantly successful".  
—Hugh Walker, *The Literature of the Victorian Era*.

".....all children from six to sixty may come to Carroll's parties.

"What is the distinctive feature of his humour?...there is a delicious wayward intellectuality about it, an inverted logic that appeals to the cultured mind ; while it can be enjoyed equally well by children who see only the inventive fertility ; absurdities they are quite ready to take seriously, as part of their own imaginative experience. The glorious incongruities of such things as the *Alice* books...is rendered the more delightful by the droll affectation of precision and the mock-serious manner.

".....At his best, and that is considerable, 'Lewis Carroll' is the most delightful spinner of whimsical dreams that our literature can boast of"  
—Compton-Rickett, *A History of English Literature*.

## Lewis Carroll and Little Alice

Lewis Carroll was a bachelor. (Lewis Carroll was the name assumed by Charles Lutwidge Dodgson for writing children's books.) He had, therefore, no children of his own. But he loved children, and children also loved him. He had many friends. Whenever he visited their houses the children of the family used to gather round him and request him to tell them stories. The request was easily granted. Lewis Carroll was never tired of telling stories to children. Fantastic fairy tales these were, and these amused the children very much.

One of his friends was Dean Liddell. He had three daughters. The second daughter was named Alice. Lewis Carroll made her the heroine of his two famous story books. He often used to take the three sisters for picnic on the river. One July day in 1864 he took them on a river trip up to Godstow near Oxford. There he told them the first of the stories contained in *Alice's Adventures in Wonderland*.

Alice herself has described how the story began. She writes: "Most of Mr. Dodgson's stories were told to us on river expeditions to Nuneham or Godstow, near Oxford.....I believe the beginning of *Alice* was told one summer afternoon when the sun was so burning that we had landed in the meadows down the river, deserting the boat to take refuge in the only bit of shade to be found, which was under a new-made hay-rick. Here from all three (*i.e.*, the three sisters) came the old petition of 'Tell us a Story', and so began the ever delightful tale."

Lewis Carroll had his own way of telling tales. Sometimes, to tease the girls, he would stop suddenly in the midst of a story and say, 'And that's all next time.' But the girls would immediately plead, 'Ah, but it is next time'; and after some persuasion he would begin again. Sometimes, the story would begin in the boat. But in the middle of it Lewis Carroll would pretend to fall asleep.

This is how the wonderful stories were told. They were afterwards written down and published in book form. Two books were made of them—(1) *Alice's Adventures in Wonderland* published in 1865 and (2) *Through the Looking-Glass, and What Alice Found There* published in 1872.

## Outline of the two "Alice" books of Lewis Carroll.

## The Story of "Alice's Adventures in Wonderland"

"Alice is a little girl who dreams that she pursues a White Rabbit down a rabbit-hole, and there meets with strange adventures and odd characters, the Duchess and the Cheshire Cat, the Mad Hatter and the March Hare, the King and Queen of Hearts, and the Mock Turtle"—*The Oxford Companion to English Literature*.

## The Story of Alice "Through the Looking-Glass"

"Alice walks in a dream through the looking-glass into Looking-Glass House, where she finds that the chessmen, particularly the red and white queens, are alive; meets with Tweedledum and Tweedledee and Humpty-Dumpty; and so forth. The story ends with Alice, who has the red queen in her arms, 'shaking her into a kitten' (for she had gone to sleep playing with the black and white kittens). The well-known verses about the Jabberwock, and the Walrus and the Carpenter, occur in the course of the story"—*The Oxford Companion to English Literature*.

# THE WHITE KNIGHT

## The Context of the Piece

The piece is taken from Chapter VIII of Lewis Carroll's *Through the Looking-Glass and What Alice Found There*. The chapter describes Alice's meeting with the White Knight and is entitled "It's my own Invention." The Looking-Glass world was like a big chess-board divided into squares by little brooks and hedges running through it. There Alice met the figures of the chess-board all alive. She herself became a pawn and moved from square to square of the board. She was now in the seventh square. It was a forest. Here she met the White Knight. The White Knight led Alice through the forest to a little brook where the square ended. (For the story see *The Story of Alice "Through the Looking-Glass"*, Page 3)

N.B. Students are also advised to read Chapter VIII of the original book.

## Argument of the Piece

*The piece gives an account of Alice's adventures with the White Knight.* It describes the White Knight's strange appearance, the curious things he had with him, his incapacity as a rider and constant falls from his horse, his boasts of his powers of invention, and his final fall into a ditch from which Alice pulled him out.

## Summary of the Piece

I. *Appearance of the White Knight and the curious things he had with him, these things being mostly his own inventions.*

*One of the absurd things invented by the White Knight—a deal box upside-down and with the lid open.*

The White Knight was a very strange-looking soldier. He was dressed in tin armour which did not at all fit him. A queer little deal box was tied across his shoulders. The box hung upside-down with the lid open. The White Knight said that he had invented it to keep food and clothes. The White Knight kept the box upside-down so that rain might not get into it. But Alice pointed out that the lid was open and all things had fallen out of it. Therefore, the box was now quite useless. The White Knight realized this. So he hung the box on a tree hoping that bees would make their hive in it.

The White Knight carried a bee-hive fastened to the saddle. But as yet no bee had come to live in it. He carried a mouse-trap too. Alice pointed out that it was not likely that mice would come on the horse's back. The White Knight said that he must be prepared for everything. So he had put anklets round the horse's feet. This was to guard the horse's feet against the bites of sharks. Alice had a dish with her. The dish was meant for plum-cake. The White Knight had a bag, full of candlesticks. The White Knight tried to put the dish into the bag. So very clumsy he was that twice or thrice he fell into the bag himself. At last he succeeded in putting the dish

into the bag. The White Knight, then, tied the bag to the saddle. There were various other things also, tied to the saddle.

(Paragraphs 1-17)

II. *Another of the White Knight's absurd inventions: He describes to Alice how hair can be kept from falling off.*

The White Knight advised Alice to have her hair well fastened. Otherwise it would be blown off; the wind was so strong. Then he described to Alice his plan for keeping the hair from falling off. An upright stick should be taken and the hair should be made to creep up it, like a fruit-tree. And, as things never fell upwards, the hair would never fall off. This was one of the White Knight's inventions. Alice, however, was not impressed.

(Paragraphs 18-24)

III. *The White Knight's absurdity as a rider: The White Knight is a very bad rider and constantly falls from his horse. Alice helps him to remount every time he falls. But he boasts of being an expert rider with plenty of practice. He lectures on the art of riding.*

The White Knight was a very bad rider. He constantly fell down from his horse. When the horse stopped, he fell in front; when the horse began to move suddenly, he fell behind; and when the horse was in motion he fell sideways. Every time Alice helped him to remount his horse. Alice remarked that perhaps the White Knight had not much practice in riding. At this the White Knight got offended. He said that he had had plenty of practice. He then began to lecture on the art of riding. He was going to say that the main thing was to keep one's balance. But he could not finish his sentence. He fell down on the top of his head. He got upon the horse again and was going to show how to keep one's balance; and again he fell down—this time on his back. And although he fell from his horse constantly, he still insisted that he had had plenty of practice.

(Paragraphs 25-35)

IV. *Alice advises the White Knight to ride on a wooden horse moving on wheels. The White Knight decides to buy several such horses.*

Alice lost all patience and advised the White Knight to procure a wooden horse carried on wheels. (Such a horse would be fit for a bad rider like him.) Hearing that a wooden horse moved smoothly—much more smoothly than a living horse—the White Knight agreed to have quite a number of them.

(Paragraphs 36-39)

V. *The White Knight takes pride in his possessing an inventive brain, and describes to Alice some of his inventions.*

*An absurd invention—A new way of getting over a gate.*

After some silence the White Knight told Alice that he had great skill in inventing new things. Only just then he had been inventing a new way of getting over a gate. This was the way. The

head was sufficiently high. The difficulty was with the feet. Suppose one put one's head on the top of the gate and then stood on one's head. Then the feet also would be high enough, and one would easily get over the gate. Alice did not think much of the invention. The White Knight too said that he had not yet tried the method himself. But he admitted that it might be a little hard.

*Another absurd invention—the strange helmet.*

The White Knight had with him a curious helmet. That also was his own invention. But he proudly said that he had once invented a better helmet. It looked like a sugar-loaf. There was one advantage in wearing it. If he fell from his horse with this helmet on, the helmet always touched the ground first and he had very little way to fall. The helmet was big. So there was the danger of falling into the helmet. And actually he had once fallen into the helmet. Another White Knight mistaking the helmet to be his own had put it on with the White Knight in it. When the new White Knight realised his mistake he put off the helmet. It took a long time to pull the White Knight out of it. (Paragraphs 40-51)

VI. *The White Knight falls headlong into a ditch but is pulled out by Alice.*

As he described his adventure with the other White Knight, our White Knight got excited. He raised his hands, rolled out of the saddle, and fell headlong into a deep ditch. Alice ran to the ditch and could see only the soles of the White Knight's feet above the water. He had fallen upside-down. But he went on talking in a quiet tone as if nothing had happened. With great difficulty Alice pulled the White Knight out by the feet and placed him on the bank. Alice asked him how he could go on talking so quietly with his head downwards. In reply the White Knight said that his mind worked all the same. The more his head was downwards, the more could he think and invent new things. (Paragraphs 52-55)

#### Brief Criticism

'Lewis Carroll' is generally regarded as 'the most delightful spinner of whimsical dreams' in English literature.

*The Looking-glass world is a dream-world,—a world gone topsy-turvy, where everything is the opposite of what it is in the real world.* Alice sees this dream-world in a dream.

Lewis Carroll's originality, quaint humour and riotous fancy are finely illustrated here. *It is the vivid sense of the reality of the unreal Looking-glass world which makes it such a great and triumphant success.*

We should remember that we are in the Looking-glass world. When seen through the looking-glass, things become just the opposite of what they actually are. The right becomes left, the left becomes right. The author carries the idea of a Looking-glass world to its strict logical end. In the Looking-glass world men think in a strange, queer way. They

think and act in a manner just the opposite of the real world. That is the most natural thing in such a dream-world. This we find illustrated in the career of the White Knight. The deal box fastened across his shoulders is turned upside-down and its lid is open. The best way of getting over a gate, according to him, is to stand on one's head on the gate, and then to get the feet over to the other side. To take hours and hours to get out of a helmet is to be as fast as lightning. To be able to think best one has to remain with one's head downwards. As the Knight says, "In fact, the more head downwards I am, the more I keep inventing new things."

Indeed, in the world of the looking-glass we must not expect things to happen as in this world of ours. As we find elsewhere in Lewis Carroll's book, in the Looking-glass world hard biscuit quenches thirst, one has to run fast to remain in the same place, and has to walk in an opposite direction to come to one's destination, and when one wants to talk in a whisper, one has to shout at the top of one's voice.

#### Character of the White Knight

The White Knight is one of the interesting creations of Lewis Carroll.

We should remember that *the White Knight is a creature of the Looking-glass world, a dream-world*. Alice saw the White Knight and the Looking-glass world in a dream.

The White Knight appears to be childish and even foolish. But we must not judge him by our standard. He is a figure of the chess-board called to life.

*The White Knight is kind, sympathetic and friendly to little Alice.* He has the desire to help her. He has a gentle face and mild eyes. He smiles gently.

As he tells Alice *the White Knight is "a great hand at inventing things."* *The absurd White Knight is proud of his many absurd inventions.* These absurd inventions fit in quite well with the Looking-glass world. The deal box turned upside-down with the lid hanging open, the new way of getting over a gate, the sugar-loaf helmet—all these are quite appropriate in the world to which they belong. The White Knight can think best with his head downwards. "In fact, the more head downwards I am, the more I keep inventing new things"—he tells Alice. This also is quite natural in the Looking-glass world.

The White Knight is a very bad rider. He constantly falls off his horse. But he considers himself to be an expert rider. He proudly tells Alice that he has plenty of practice in riding. He even delivers a lecture on "the great art of riding." But in course of his lecture he falls off twice and excites our laughter.

*The White Knight is mild, good-natured, deliciously absurd* with his thinking head downwards and many absurd inventions. We all love him.

#### Notes, Explanations, References, etc.

**The Title**—The extract describes the White Knight, his many inventions and his meeting with Alice. Hence the title—*The White Knight*—as we find it in the University Text, is, to a certain extent, appropriate.

In Lewis Carroll's book, *Through the Looking-Glass*, the title is different—"It's my own invention." This finely suggests the character of the White Knight, with his many absurd inventions.

*The White Knight* is one of the pieces with which the game of chess is played. In Bengali it is called ঘোড়া । The piece has got horse's head.

**N.B.** The game of chess (শাখা খেলা) is played between two persons. Each of the two chess-players has a set of sixteen pieces. One set is coloured white and the other either black or red. Of the sixteen pieces eight are called *pawns*, and the other eight are respectively the *King*, the *Queen*, the *two Bishops*, the *two Knights*, and the *two Rooks or Castles*. At the beginning of the game the sixteen pieces are arranged on the chess-board as follows : The chess-board is square in shape and is marked into sixty-four little squares, eight in each line. The two Rooks (or Castles) are placed at the corners of the chess-board next to the player. Next to these, are placed the two Knights, then the two Bishops, and the centre is occupied by the King (K) and Queen (Q). A Bishop (B), Knight (Kt.), or Rook or Castle (R or C) is known as King's or Queen's according as it is nearer the King or Queen. Thus KKt. stands for "King's Knight", QKt. for "Queen's Knight," etc. The eight Pawns (P) occupy the second row and are known by the name of the piece behind them. Thus the Pawn in front of the King's Knight is known as the King's Knight's Pawn (KKt. P), etc.

It will be clear from the above that there are two White Knights—one belonging to the King and the other to the Queen.

**N.B.** *People see strange things in dreams.* Students are to remember that *Alice in a dream had all those adventures* described in the book, *Through the Looking-Glass*. When we look at the looking-glass, and at our room reflected in the looking-glass, the right becomes left and the left becomes right (the things go the other way)—everything is the opposite of what it is in the actual world. Alice was playing chess. Then she fell asleep and had a dream. Alice in a dream went through the looking-glass into the Looking-glass house and the Looking-glass world. She saw there things which were just the opposite of what they are in the real world. In the Looking-glass world, chess-pieces—the White Knight, the Red Knight, the White Queen, the Red Queen, etc.—are alive. Alice becomes a Pawn and then a Queen. (The Looking-glass world is like a chess-board.) Flowers speak. You have to run to keep in the same place.

It is quite natural that in this Looking-glass world the White Knight does his thinking best with his head downwards. The White Knight's absurd inventions are natural and appropriate in the Looking-glass world where things are quite the contrary of what they are in the real world.

**Context**—*The Looking-glass world is a dream-world. Alice dreams that she was in the Looking-glass world. It was like a chess-board.* Alice met the Red Queen. Alice said that she wanted to be a Queen. But she had to begin as a Pawn. If she could reach the eighth square she would be a Queen. Alice came to the seventh square. There she met a Red Knight.

The Red Knight claimed Alice as his prisoner. Then the White Knight came upon the scene and there was a fight between the two Knights. The White Knight was victorious. Alice told him that she did not want to be anybody's prisoner—she wanted to be a Queen. Alice was then in a forest (in the seventh square). The White Knight

told her that he would see her safe to the end of the forest where Alice would cross a brook and then become Queen (because by crossing the brook she would reach the eighth square). Alice thanked the White Knight very much and helped him to take off his helmet. The White Knight felt grateful and turned to Alice with his gentle face and large mild eyes. (Then follows the text.)

### Paragraphs 1-3

**Summary**—The White Knight was a most strange-looking soldier. His armour was made of tin, and it did not fit him at all. He had fastened across his shoulders a box turned upside-down, with the lid hanging open. Alice wondered at this. The White Knight told her proudly that the box was invented by him to keep clothes and sandwiches in. He carried this box upside-down to prevent rain from getting in.

*She—i.e., Alice.*

**N.B.** Alice, it should be remembered, was drawn from real life. She was the daughter of Dean Liddell, a friend of the author. To her and her sisters the author told the stories narrated in *Alice in Wonderland* and *Alice through the Looking-Glass*. (For details see *Introduction—Lewis Carroll and Little Alice.*)

**Strange-looking**—having a queer appearance; অদ্ভুত আকৃতিবিশিষ্ট। **Strange**—queer; singular; অদ্ভুত; আশ্চর্য। **Look** in "looking" means: appearance (আকৃতি; চেহারা)। **Look**—"appearance of face, expression, personal aspect" (*C.O.D.*). **Soldier**—warrior; যোদ্ধা।

**N.B.** The White Knight is meant. He was a soldier on horse-back. The White Knight had shaggy hair, a gentle face and large mild eyes. These together with the tin armour that fitted him badly made the Knight look very strange indeed.

**Dressed in**—clothed in; পরিহিত। **Tin armour**—armour made of tin; তিনের তৈয়ারী বর্ম। Armour for real soldiers is generally made of iron or steel. Tin armour may be used for toy soldiers. **Armour**—defensive covering for the body worn in fighting; mail; বর্ম। **Fit**—suit; গায়ে ঠিক হওয়া। **Seemed.....badly—i.e.,** did not fit him at all; তাহার গায়ে আরো ঠিক হয় নাই।

**N.B.** This made the White Knight look still more strange.

**Queer**—strange; odd; অদ্ভুত; আশ্চর্য। **Deal box**—box made of deal wood; সেবনার কাঠের তৈয়ারী বাক্স। The name *deal* is usually applied to fir or pinewood; this is used in making packing-boxes, etc. **Fastened**—firmly fixed; tied; দৃঢ়ভাবে বাঁধা। **Across**—from side to side; আড়াআড়িভাবে। **Upside-down**—with the upper part under; উপরের দিক নীচে। **Lid**—cover; ডালা; ঢাকনি। **Curiosity**—desire to know; inquisitiveness; কৌতুহল; উৎসুক।

**The Knight**—The word, 'knight', has two different meanings: (1) Knight is a chess-piece (দাবা খেলার ঘোড়া). (2) In the Middle Ages of Europe, the knight is a warrior on horse-back; he follows the rules.



of chivalry, he fights for king and church and for the defence of the poor and oppressed. A knight's duty is to rescue ladies from their oppressors.

In Alice's dream-world (the Looking-glass world), the knight, a chess-piece, has become a warrior on horse-back. But in the dream-world, the White Knight is a comic figure with his tin armour and many absurd inventions.

*Admiring*—(1) thinking highly of ; প্রশংসা করা ; তারিফ করা । (2) wondering at ; আশ্চর্য্য বোধ করা । This is no longer the current meaning but fits in the context. N.B. Alice was not admiring the box. She was only curious to know why the strange-looking box was upside-down. But the White Knight was proud of his invention. So he thought that Alice was admiring the box. *Friendly*—like that of a friend, (hence) kind ; বন্ধু-জনোচিত ; মনস্ক । *Tone*—voice ; স্বর ।

*"It's my own invention"*—This is the name of the chapter from which the present extract is taken. It brings out the character of the White Knight. He had a lot of queer things with him. He had invented all these things and many more. He took pride in these things. But these things were really mostly ridiculous. The White Knight's pride in his ridiculous "inventions" makes him ridiculous too. *Invention*—thing invented or devised ; contrivance ; আবিষ্কার ; উদ্ভাবনা । *Clothes*—dress ; কাপড়-চোপড় । *Sandwich*—two slices of bread with meat, egg or vegetable between ; স্যান্ড, ডিম বা তরকারির পূর দেওয়া রুটি ।

*I carry.....down*—In the Looking-glass world things were done in a manner just the opposite of this real world. Thus the box was carried not in its usual way with the lid at the top but with the lid upside-down.

*Rain*—i.e., rain water ; বৃষ্টির জল । *Get in*—get into the box and spoil the food and clothes. N.B. The White Knight thought himself a wise and prudent man. In order to prevent rain from getting in, he carried the box upside-down. But he had not cared to notice that as the box was turned upside-down and as its lid was open, the things put into it had all fallen down.

*It's my own.....get in*—**Expl.** These lines were spoken to Alice by the White Knight. The White Knight was carrying a strange little box of deal wood. The box was tied across his shoulders. But it was turned upside-down and its lid was hanging open. The White Knight considered himself to be a great inventor of things. He proudly told Alice that he himself had invented the box. He kept his clothes and food like sandwiches in it. He carried the box upside-down so that rain water might not enter into it and spoil the food and clothes.

The White Knight thought himself a very wise man. But he had made a great mistake. His box was upside-down and the lid was open. So whatever had been put into the box had fallen out !

[Add notes on *sandwich* and *upside-down*.]

**N.B.** Note that Alice has a whimsical dream—she sees these things in the Looking-glass world, a dream-world. In this dream-world things happen differently from our real world.

বস্তুবাদ—তাহার (Alice-এর) মনে হইল যে, এইরূপ অদ্ভুত চেহারা সৈনিক সে তাহার সমস্ত জীবনে আর কখনও দেখে নাই। সেই সৈনিক টানের বর্ণা পরিধান করিয়াছিল; ইহা তাহার গায়ে ঘোটেই ঠিক হয় নাই। তাহার কাঁধের সমস্ত আড়াআড়িভাবে একটি ছোট অদ্ভুত রকমের বেবদার কার্টের বাস বাঁধা ছিল; বাসটির উপরের দিক নীচে এবং নীচের দিক উপরে ছিল এক ইহার ডালাটি খোলা অবস্থায় ফুলিতেছিল। Alice খুব কৌতূহলের সহিত ইহার দিকে তাকাইয়া রহিল।

Knight (যোদ্ধা) বহুজনোচিতভাবে Alice-কে বলিল, “সেখি, তুমি আমার ছোট বাসটির সন্নিবিষ্ট করছ (বা উহা দেখে অবাক হয়ে গেছ)। এটি আমার নিজেরই আবিষ্কার; কাপড়-চোপড় এবং স্ত্রীওউইচ রাখবার জন্য আমি এটি তৈরী করেছি। আমি এটিকে উল্টাভাবে নিয়ে বেড়াই, যাঁতে বৃষ্টির জল এর ভেতর ঢুকতে না পারে।”

Grammar, etc.—*Strange* (adj.); *strangeness* (n.); *estrangle* (vb.). *Curiosity* (n.); *curious* (adj.). *Admire* (vb.); *admiration* (n.). *Invention* (n.); *invent* (vb.); *inventive* (adj.). Note the difference between *invention* and *discovery*.

#### Paragraphs 4-7

**Summary**—Alice told the White Knight that the lid of his box (hanging upside-down) was open. The Knight looked at the box and found that everything had fallen out of the box. The Knight was going to throw away the box as useless. But on second thought he hung it on a tree. He hoped that bees might make a nest in it.

*Things*—i.e., things put into the box, e.g., clothes and sandwiches. *Get out*—fall out of the box. **N.B.** The White Knight said that he had the box upside-down so that rain might not get in. In reply Alice said that rain might not get in but things in the box might get out, because the lid was open. *Gently*—mildly; শান্তভাবে। Alice is very polite. Alice says this gently so that the White Knight may not take offence. *Remark*—said (by way of comment); বলিল; মন্তব্য করিল।

*Shade*—shadow; ছায়া। *Vexation*—annoyance; distress; বিরক্তি; উদ্বেগ। *A shade.....face*—i.e., he felt a little annoyed. **N.B.** The White Knight was not annoyed with Alice. He was annoyed because things had fallen out of the box. *No use*—useless; অকাজ। *Without them*—without the things. The box is meant for the things, but if these things fall out of it, the box is useless. *Unfastened*—untied; খুলিল। *Just going to*—about to; আর যাইতেছিল।

**N.B.** Note the humour. The difficulty might have been solved easily if the Knight had carried the box in a natural position and not upside-down. But in the Looking-glass world things must be carried upside-down or not at all.

*Sudden*—abrupt; occurring unexpectedly; আকস্মিক; সহসা। *Thought*—idea; ভাব। *Strike him*—occur to his mind; তাহার মনে জাগিল। *A sudden.....to him*—An idea suddenly occurred to his mind.

*He unfastened it.....on a tree—Expl.* The White Knight was proud of his many absurd inventions. One of his many inventions was a deal box to keep clothes and sandwiches in. The White Knight carried the box upside-down and with the lid hanging open so that rain might not get in. Alice very politely pointed out that the deal box was an absurd invention of the Knight. The box was upside-down and with the lid open, and so all things in the box would fall out. The Knight now realised the absurdity of his invention. So he was just going to throw the box into the bushes. Then the Knight with his inventive brain had another idea. With great care he hung the box on a tree. (The Knight hoped that some bees would make a nest in the box. Then he would get honey.)

*Guess—conjecture ; অনুমান করা ; আন্দাজ করা । Shook her head—moved her head ; তাহার মাথা নাড়িল ।* Alice did this to indicate that she could not guess. Shaking of the head is a sign of “refusal, denial, disapproval or concern.”

*Nest—(here) bee-hive ; বোঁচাক ।*

*বদানুবাদ—*Alice শান্তভাবে বলিল, “কিন্তু জ্বিনিসগুলি বেয়ামে যেতে পারে। আগনি জ্বানেন কি যে, ( বাস্তব ) ভালটা খোলা ?”

Knight-এর ( বোঁচাক ) মুগের উপর একটা উয়েগের ছায়া দেখা গেল। সে বলিল, “আমি তা’ জ্বানতান না। তা’হলে নবগুলি জ্বিনিসই বাইরে পড়ে গেছে। জ্বিনিসগুলিই যদি না থাকল, তবে ত বায় একেবারেই অকাজে হয়ে গেল।” এই কথা বলিতে বলিতে সে ( বোঁচাক ) বায়টি খুলিয়া ফেলিল ; সে ইহা কোণের মধ্যে ফেলিয়া দিতে ঘাইতেছিল, এমন সময় হঠাৎ তাহার কি যেন মনে হইল এবং সে সবচেঁহে ইহাকে একটা গাছের উপর ঝুলাইয়া রাখিল। তখন সে Alice-কে জিজ্ঞাসা করিল, “আমি একাজ কেন করলাম, তুমি অনুমান করতে পার কি ?”

Alice তাহার মাথা নাড়িল।

( বোঁচাক বলিল ) “এই আশায় যে মোঁবাছিয়া এর মধ্যে বানা ধাঁধতে পারে, তা’হলে আমি নধুটুকু পাব।”

*Grammar, etc.—Vexation (n.) ; vex (vb.) ; vexatious (adj.). Thought (n.) ; thoughtful, thoughtless (adj.) ; think (vb.).*

### Paragraphs 8-14

*Summary—*The White Knight was carrying a bee-hive tied to his saddle. But unfortunately no bees ever came near it. The White Knight had also a mouse-trap tied to the saddle. But no mice ever came near it. Either the bees kept out the mice, or the mice kept out the bees. Alice could not understand what purpose the mouse-trap could serve ; for there was no possibility of mice coming on the horse's back. The Knight admitted this ; but he was not going to take any chance. In case mice came there, they would be caught. He said that he liked to be provided for everything. The White Knight had put anklets round the feet of his horse. This was to guard the horse's feet against the bites of sharks.

The White Knight then requested Alice to help him to mount his horse and said that he would accompany her to the end of the forest.

*Bee-hive*—It must have been an artificial bee-hive. Such hives are used for bee-culture. *Saddle*—seat for rider on horse-back ; সোড়ার বিন। *Discontented*—dissatisfied ; অসন্তুষ্ট। The cause of the Knight's dissatisfaction was that though his hive was a very good one, no bees ever came near it.

N.B. How could bees make their nest in a hive tied to the saddle of a horse on which a man was always riding ? The White Knight was not justified in his hope. *Kind*—class ; sort ; variety ; রকম। *Not a single bee*—not even one bee ; এমন কি একটি বোঁমাছিও না। *Single*—one only ; কেবলমাত্র একটি। *Mouse-trap*—trap for catching mice ; ইঁদুর ধরা কাঁদ। A trap is "a contrivance for catching unawares" (কাঁদ)। *The mice.....out*—The bees do not come for fear of the mice. *The bees.....out*—The mice do not come for fear of the bees. *Which*—i.e., which of the two alternatives was the real cause.

N.B. Note the White Knight's funny ideas. The bees feared that they would be eaten up by the mice, or the mice feared they would be stung to death by the bees. This is what the Knight thought. Of course, the real reason was that neither bees nor mice would come on a moving horse. So it was ridiculous to carry a hive or a mouse-trap on horse-back.

*I suppose the mice...which*—Expl. This passage is from the story of the White Knight. The White Knight was carrying an artificial bee-hive, and a mouse-trap tied to his saddle. He carried the bee-hive in the hope that bees would come and deposit honey there. The mouse-trap was for catching mice in case they came and disturbed him. But neither bees nor mice ever came. The White Knight did not exactly know why they did not come. Perhaps the bees kept out the mice. Or, perhaps the mice kept out the bees.

N.B. Alice has a funny dream and sees funny things in the dream-world. She sees the White Knight. The White Knight gives funny explanations why bees and mice do not come to the bee-hive and the mouse-trap tied to his saddle. The real reason is different. Of course neither bees nor mice can settle on a horse that is constantly moving.

*Wondering*—desiring to know ; curious ; জানিতে ইচ্ছুক ; উৎসুক। *Likely*—probable ; সম্ভব।

Page 5. *If they do come*—if mice really come. *Choose*—like ; পছন্দ করা। *Running all about*—running in all directions on the horse's back. *Went on*—continued to say ; বলিতে লাগিল। *After a pause*—i.e., after some silence ; কিছুক্ষণ চুপ থাকিয়া। *As well*—so much the better ; preferable ; ভালহ। *To be provided for*—to make necessary preparation for ; উপযুক্ত বন্দোবস্ত করা। *Prepared*—ready ; প্রস্তুত। *Everything*—(here) every unforeseen difficulty ; প্রত্যেক অপ্রত্যাশিত অসুবিধা।

**N.B.** The White Knight thought that he was a very wise man. He took precaution against dangers and difficulties that had absolutely no chance of occurring. But really he was not at all a wise man. He only behaved in a most ridiculous manner. *Anklets*—ornaments or supports for the ankle ; পায়ের অলঙ্কার বা কবচ। Here *anklets* were used not as ornaments but as protection for the ankles.

**"You see.....feet"**—**Expl.** This passage is from the story of the White Knight. The White Knight was carrying all sorts of curious things on his saddle. One of these was a mouse-trap. He carried it to catch mice lest they should come and disturb him. Alice pointed out to him that it was not likely that mice should come on the horse's back. The White Knight agreed that it was not likely. But in case they came, what was to be done ? It was better to provide against everything that might happen. That was why he was carrying the mouse-trap. To meet another possible difficulty the White Knight had put anklets round his horse's feet. He had done this to protect the horse's feet against the bites of sharks. Sharks, no doubt, live in water ; and the Knight was riding on horse-back on land, but in case sharks came what would happen then ? So the White Knight had put anklets round the horse's feet to protect them.

**N.B.** Alice has a funny dream and sees a White Knight in the dream-world. The White Knight has funny ideas. He provides against dangers which will never happen. He provides anklets round his horse's feet to guard against the bites of sharks ! But the horse moves on land. Sharks live in the sea. So sharks will never bite the horse of the Knight.

**What are they for**—what purpose do they serve ? **Guard**—protect ; defend ; রক্ষা করা। **Shark**—a kind of large and voracious sea-fish ; হাঙ্গর।

**N.B.** Note the humour. The Knight rides on horse-back on land. There are no sharks on land. They live in water. Therefore there is no possibility of sharks biting the horse. Still the Knight provides his horse with anklets lest sharks should bite it. This is ridiculous.

**Help me on**—help me to mount my horse ; আনার ঘোড়ায় চড়িতে আনাকে সাহায্য কর। **End of the wood**—Alice was in the Looking-glass world which was marked out like a chess-board. She was in the seventh square of the chess-board. It was a forest. The White Knight was to lead her to the end of the forest. Compare the directions given to Alice by the Red Queen at the end of Chapter 11 of the original book : "The seventh square is all forest—however, one of the knights will show you the way."

**বঙ্গানুবাদ**—Alice বলিল, "কিন্তু আপনার ত একটা নৌচাক কিংবা ঐ ধরণেরই একটা কিছু ঘোড়ার জিনের সঙ্গে বাঁধা রয়েছে।"

বিরক্তির স্বরে Knight ( ঘোড়া ) বলিল, "হাঁ, এটা একটা খুব ভাল নৌচাক—সব চেয়ে ভাল রুমের। কিন্তু এ পর্যন্ত একটা নৌমাছও এর কাছে আসে নি। আর ঐ অন্ধ লিনিসটা হচ্ছে একটা ইঁদুর-খরা কাঁদ। আমার মনে হয়, ইঁদুরগুলি নৌমাছগুলিকে আসতে দেয় না, অথবা নৌমাছগুলিই ইঁদুরগুলিকে আসতে দেয় না ; কোনটা যে কারণ, আমি জানি না।"

told Alice that he had *invented* a plan for preventing hair from falling off. Things fall down, not upwards. Therefore, an upright stick was to be taken. Then, hair was to creep *up* it like a fruit-tree. And if that were done, hair could not fall off.

*Well*—i.e., tightly ; দৃঢ়ভাবে

*Fastened*—tied ; বাঁধা। *Concluded*—went on saying ; বলিয়া চলিল। *Set off*—started ; began journey ; বহিল ; যাত্রা আরম্ভ করিল। *Usual way*—ordinary manner ; সাধারণ ভাবে। That is, Alice had her hair tied as it was usually done in this world. But she was not quite sure if that was sufficient for the Looking-glass (1.)

*Hardly*—scarcely ; কদাচিৎ। *It's.....enough*—i.e., that would not be sufficient. *Anxiously*—anxiously ; উদ্বিগ্নভাবে। *Soup*—broth ; খোল ; দুধ। *Soup*—is a liquid food made by boiling meat or vegetables or both in water. *The wind is so very strong here. It's as strong as soup*—The wind is *strong*, when it is powerful and blows with great force ; soup is *strong* when it is rich and plentifully spiced. (বেশী বন্দনা দিয়া ভৈরবী) জোরালো খোলের মত, বাতাসটা জোরালো

'Strong' has two different meanings—(1) 'vigorous' as applied to 'wind' ; (2) rich and plentifully spiced as applied to 'soup.' The Knight confuses the two meanings. This a funny effect.

Compare : "I was as fast as lightning" (Paragraph 50).

*Plan*—scheme ; design ; মতনকল্পী। *Keeping*—guarding ; preventing ; রক্ষা করা ; বাধা দেওয়া। *Blown off*—i.e., carried off by the wind. *Inquired*—asked ; জিজ্ঞাসা করিল।

N.B. Note that Alice has understood the character of the White Knight. He is a man who takes pride in his powers of invention. So Alice asks him if he has invented a plan for keeping one's hair from being blown off by the wind.

*Not yet*—The word 'yet' suggests that though he has not yet invented any plan, he hopes to do it in future. The White Knight is a great 'inventor'. He will not leave anything un-invented. *Keeping.....off*—preventing hair from 'coming off' ; রক্ষা বাইতে বাধা দেওয়া।

*Upright*—erect ; vertical ; খাড়া। *Grow up it*—grow up the stick ; লাঠির উপরে লতার মত বাহিয়া উঠা। *Like a fruit-tree*—as a fruit-tree is made to grow upon a pole or stick or other upright structure. N.B. A fruit-tree does not creep up a stick ; but creeper does it. The Knight thinks that a fruit-tree creeps up a stick. He is a funny creature and has funny ideas. *Falls off*—falls down ; comes off ; পড়িয়া যায় ; উঠিয়া যায়। *Now the reason hair.....down*—Why does hair fall off? The reason is this : Hair hangs down from the head ; therefore it falls down. Things that hang down, do also fall down. *Thin never fall upwards, you know*—You all know that things always fall down, they never fall upwards.

Page 6. *It's my own invention*—The Knight has invented a plan for keeping one's hair from falling off things that hang down, also fall down. Things never fall upwards. Hair hangs down from the head, so it falls down. So one's hair is to hold to creep up an upright stick. Then it will never fall down. The Knight is a funny person; and this is one of his many absurd inventions. —test; experiment; পরীক্ষা করা।

*Now the reason.....invention*—1. These words were spoken by the White Knight to Alice. Said that he had invented a plan for keeping one's hair from falling off. The plan was this: A vertical stick was to be taken. Hair was to be made to creep up the stick. Then the hair would not fall down. Things that hang down, also fall down. Things never fall upwards. Hair hangs down from the head and so it falls down but hair creeping up a stick will never fall down. The Knight was an original one. He was proud of it.

N.B. The White Knight is a funny creature. This invention about keeping one's hair from falling off is one of his many funny inventions. Such inventions are rare in the funny Looking-glass world.

বন্দাবাদ—রওনা হইবার সময় সে (Knight) লিখে লাগিল, “আমি আশা করি তোনার চুল বেশ ভাল করে বাঁধা আছে?”

Alice হাসিয়া বলিল, “(আনার চুল বাঁধা) কাজ সাধারণ ভাবে।”

সে (Knight) উদ্বিগ্নভাবে বলিল, “তা’ যেথেষ্ট হবে না। তুমি দেখেছ এখানে বাতাসের কী ভীষণ জোর। বলকারী (বা বেগী) মশলা তৈয়ারী জোরালো অর্থাৎ কড়া) ঝোলের নত ইহা জোরালো।”

Alice জিজ্ঞাসা করিল, “আপনি কি এমনন উপায় আবিষ্কার করেছেন যাতে কারার চুল বাতাসে উড়ে যেতে না পারে?”

যোদ্ধা বলিল, “এখনও করি নাই। কিন্তু একটা উপায় স্থির করেছি যাতে চুল পড়ে যেতে না পারে।”

(Alice বলিল) “আমি তা’ শুনে খুব! করি।”

যোদ্ধা বলিল “প্রথমে তুমি একটা খাড়া লাও, তার পরে এর উপর দিয়ে তোনার চুল ফলের গাছের নত বেয়ে উঠতে দাও। এখন, চুল পরে তার কারণ হচ্ছে এই যে, চুল নীচের দিকে ঝুলে থাকে। তুমি জান যে, কোন জিনিস ঊর দিকে কখনও পড়ে যায় না। এটা আনারই আবিষ্কার। তুমি ইচ্ছা করলে পরীক্ষা করে চ পার।”

Grammar, etc.—*Change of Notion* (Paragraphs 21-24):

Alice inquired if he had invented a plan for keeping one's hair from being blown off. The Knight said he had not up to that time (invented any such plan). But he had...falling off. Alice said that she would like to hear that very much. The Knight advised her first, to take an upright stick, and then, to make her hair creep...fruit-tree. Now the reason hair fell off was because it hung down—things never fall upwards; —the White Knight pointed out to Alice. It was his own invention. Alice might try it if she liked.

## Paragraphs 25-29

**Summary**—The White Knight was a bad rider. He constantly fell from his horse—now in front, now behind, now sideways. Alice kept at a distance from him so that he might not fall upon her. Every time Alice helped him to get up on his horse again. At last she ventured to say that the White Knight did not have much practice in riding. The White Knight was very much offended at this remark.

**Comfortable**—convenient ; easy ; সুবিধাজনক ; সহজ । **His plan**—The plan, suggested by the Knight to keep one's hair from falling off, did not appear to be a very pleasant one. Certainly, it is not very pleasant to carry sticks on one's head. **She walked on**—Alice was walking by the side of the Knight's horse. **In silence**—i.e., without saying anything ; নীরবে । **Puzzling**—thinking long and carefully ; অনেকক্ষণ ধরিয়া সাবধানে ভাবিতে ভাবিতে । **The idea**—i.e., the plan of the White Knight. **Puzzling.....idea**—thinking long over the plan but finding no solution and becoming perplexed ; অনেকক্ষণ ধরিয়া ভাবিত ভাবিতে কোন উপায় বাহির করিতে না পারিয়া হতবুদ্ধি হওয়া । **Puzzle**—literally means "to be bewildered" ; "to be perplexed" ( হতবুদ্ধি হওয়া ) ; but to *puzzle over* (an idea or problem) is to "think long over it and get perplexed."

**Every now and then**—i.e., very frequently ; প্রায়ই । **Poor**—unfortunate ; হতাশা ; ক্ষোভ । **Not a good rider**—i.e., bad rider ; খারাপ ঘোড়সওয়ার । **Fell off in front**—fell down on the ground in front of the horse. **Went on again**—i.e., began to move ; চলিতে আরম্ভ করিত । **Generally**—usually ; সাধারণতঃ । **Rather**—somewhat ; কথঞ্চিৎ । **Fell off behind**—i.e., fell down on the ground behind the horse.

**Whenever the horse.....sideways**—Alice in a dream saw the Looking-glass world and the Looking-glass world was full of funny things. The White Knight was a funny creature and he had a funny horse. The horse often stopped ; and then the rider fell down on the ground in front of the horse. Again, suddenly, the horse would begin to move ; and then the rider would fall down on the ground behind the horse. Otherwise, the rider would keep his seat on the horse fairly well, except that he was falling down from the horse sideways now and then.

**Otherwise**—i.e., when the horse was in motion. **Kept on**—maintained his position on horse-back. **Pretty well**—fairly well ; moderately well ; সোটাশুটি ভালভাবেই । **Now and then**—at intervals ; নাক্ষে মারে । **Falling off sideways**—falling down on the ground either on the right side or on the left side of the horse.

**Otherwise he.....sideways**—Expl. These lines describe the White Knight's inefficiency as a rider. He could not manage his horse at all. When the horse stopped, he fell down in front. When suddenly it began to move, he fell down behind. At other times he maintained his position on horse-back tolerably well except that he



would fall down sideways, either to the right or to the left. Thus the White Knight failed to keep his balance in any condition.

**N.B.** Note the humour of the author. The funny Knight rides a funny horse in the funny Looking-glass world.

*Did this—i.e.,* fell down. *It was.....horse—*because, if she walked close to the horse, the Knight would fall down upon her and hurt her.

*I'm afraid—*I fear, *i.e.,* I suppose ; আনার মনে হয় । *Practice—*repeated exercise ; পুনঃপুনঃ অভ্যাস ; অভিজ্ঞতা । *Ventured to say—*was bold enough to say ; সাহস করিয়া বলিল । *Helping him up—*helping him to rise up from the ground and mount his horse ; নাটি হইতে উঠিতে ও ঘোড়ার চড়িতে সাহায্য করিতে । *Tumble—*fall ; পতন ।

*Looked—*appeared. *Surprised—*astonished ; বিস্মিত । *A little offended—*slightly dissatisfied ; কিছু অসন্তুষ্ট । *Remark—*comment ; মন্তব্য । *Scrambled—*climbed on hands and knees ; হাত পায়ের দ্বারা হাটাভাড়া দিয়া আরোহণ করিল । *To scramble* is to "make way as best one can over steep or rough ground by clambering (*i.e.,* climbing with hands and feet), crawling, etc." (*C.O.D.*). *Keeping hold of—*holding ; ধরিয়া রাখিয়া । *Save himself from—*avoid ; এড়াই ।

*Quite—*altogether. *So often—*as the White Knight had been falling. *When they.....practice—i.e.,* if they are experienced riders.

**N.B.** Note the humour. The White Knight is a bad rider. He is always falling down from his horse. He cannot keep his balance. He has to get hold of Alice's hair to steady himself. But at the same time he says that he has plenty of practice in riding.

ব্রাহ্মবাদ—Alice-এর নিকট ইহা ( ঘোড়ার আবিষ্কারটি ) ভেদন হুবিধাজনক উপায় বলিয়া মনে হইল না ; কয়েক মিনিট ধরিয়া সে চুপ করিয়া হাঁটিয়া চলিল এবং হস্তবুদ্ধি হইয়া মনে মনে ( ঘোড়ার ) আবিষ্কারটির বিষয় ভাবিতে লাগিল । কিন্তু বেচারী ঘোড়াকে সাহায্য করিবার জন্য Alice-কে মাঝে মাঝেই ধামিতে হইতেছিল, কেন না, ঘোড়া নোটেই ভাল ঘোড়নওয়ার ছিল না ।

যখনই ঘোড়া ধামিত ( এবং ঘোড়া প্রায়ই ধামিত ), ঘোড়া সামনের দিকে পড়িয়া যাইত ; এবং যখনই ঘোড়া চলিতে আরম্ভ করিত ( এবং সাধারণতঃ ইহা হঠাৎ চলিতে আরম্ভ করিত ), ঘোড়া পিছনের দিকে পড়িয়া যাইত । অল্প সময় সে ( ঘোড়া ) নোটিয়ুটি ভালভাবেই ঘোড়ার পিঠে বসিয়া থাকিত ; কিন্তু ইহার একটু ব্যতিক্রম ছিল এই যে, মাঝে মাঝে পাশের দুই দিকে পড়িয়া ঘাইবার একটা অভ্যাস তাহার হইয়াছিল ; এবং যেহেতু সে সাধারণতঃ Alice যে পাশ দিয়া হাঁটিতেছিল সেই পাশেই পড়িয়া যাইত, Alice শীঘ্রই বুঝিতে পারিল যে, ঘোড়ার খুব পাশ ঘেঁসিয়া না চলাই তাহার পক্ষে সব চেয়ে ভাল কাজ হইবে ।

তাহার ( ঘোড়ার ) পঞ্চমবারের পতন হইতে উঠিতে সাহায্য করিবার সময় সে (Alice) সাহস করিয়া বলিল, "আনার মনে হয়, ঘোড়ার চড়ার যথেষ্ট অভ্যাস আপনার নাই ।"

এই মন্তব্যে ঘোড়া যথেষ্ট বিস্মিত এবং একটু অসন্তুষ্ট হইল । কোনও রকমে হামাগুড়ি দিয়া জিনের উপর চড়িয়া ঘোড়া Alice-কে জিজ্ঞাসা করিল, "তুমি কেন এ কথা বলছ ?" এই সময়ও

নিম্নে একে অপর পাশে পড়িয়া যাওয়া হইতে বলা কথিবাবর ভক্ত সে এক হাত দিয়া Alice-এর চুল খরিয়া রহিল।

(Alice বলিল) "কেন না, যথেষ্ট অভ্যাস থাকিলে কেহ কখনও এত বেশী বার (থোড়া হইতে) পড়িয়া বার না।"

**Grammar, etc.**—*Poor* (adj.) ; *poverty* (n.) ; *impoverish* (v.). *Practice* (n.) ; *practise* (vb.) ; *practicable* (adj.). *Tumble* (n. and also vb.). *Offend* (vb.) ; *offence* (n.) ; *offensive* (adj.).

### Paragraphs 30-35

**Summary**—The Knight replied in a serious tone that he had had a lot of practice in riding—quite a lot. Alice was astonished at the Knight's remark. The Knight rode on with Alice walking on his side. With his eyes shut he was muttering something to himself. Suddenly he began to lecture on the art of riding. But he could not finish his sentence ; he fell down. It was a heavy fall. But the Knight did not mind that. He said, in continuation of his lecture on riding, that a rider must keep his balance. He got upon his horse and let go the bridle to show how balance is to be kept ; and at once he fell down again—this time under the horse's feet. But still he went on boasting that he had plenty of practice in riding.

**N.B.** Note the humour. The Knight is a bad rider. He falls down from his horse again and again. Still he is not ashamed and says that he has had plenty of practice in riding and begins to lecture on the art of riding.

*Plenty*—abundance ; a great deal ; প্রাচুর্য ; যথেষ্ট। *Practice*—repeated exercise ; experience ; অনুশীলন ; অভিজ্ঞতা। *Plenty of practice*—i.e., sufficient experience ; যথেষ্ট অভিজ্ঞতা। *Gravely*—seriously ; গম্ভীরভাবে।

*Indeed*—really ; বাস্তবিক। *Heartily*—sincerely ; with good will ; আন্তরিকভাবে ; সদ্ভাবাপূর্ণভাবে। *She said.....could*—Alice made the remark "Indeed" in as sincere a tone as possible. For, otherwise the Knight might be offended and might take the remark as a taunt. *Went on*—proceeded ; অগ্রসর হইল। *A little way*—some distance ; কতকটা দূর। *In silence*—without anyone speaking a word ; কেহ কোন কথা না বলিয়া। *Eyes shut*—This indicates that the Knight was thinking of something. *Muttering*—uttering words in a low voice ; আপন মনে কিছু কিছু করিয়া বলা। *To mutter* is to "speak low in barely audible manner" (C.O.D.) ; অস্বচ্ছবরে কথা বলা। *Watching...tumble*—Alice was anxiously watching the Knight expecting him to fall again. In spite of his boast Alice was sure that he would soon fall down. She was all the more afraid because the Knight kept his eyes shut.

*The great art of riding* etc.—Here the White Knight begins a lecture on the art of riding. He delivers the lecture to prove that he is an expert rider and has had a lot of experience in riding. He begins the lecture in a solemn, oratorical tone. Such a bad rider as the White Knight, lecturing upon the art of riding ! This is highly amusing.

*Art*—human skill as applied to any particular subject ; কৌশল । *Riding*—management of horse ; horsemanship ; ঘোড়ার চড়া ; অশ্বচালনা । *Riding* is a great art. *Began*—i.e., began to say ; বলিতে আরম্ভ করিল । *Loud voice*—In the manner of an orator the White Knight begins his speech. *Waving*—moving to and fro ; এদিক-ওদিক নাড়াছিয়া । This also is done in the manner of an orator. *Is to keep*—The Knight was going to add “your balance.” But before he could complete the sentence, he fell down from the horse. *Fell heavily.....head*—fell down with great force and with the head downwards.

*On the top of his head*—i.e., with the head downwards ; so he must have hurt himself. N.B. The White Knight is lecturing upon the art of riding. He claims to be an expert in riding. But he cannot even finish his lecture. He falls down. What a ridiculous figure he cuts ! *Exactly*—just ; ঠিক । *In the path*—on the way ; দ্বারান্তর উপর । *Frightened*—seized with fear ; ভীত হইল । The fear of Alice was for the Knight that he must have hurt himself very badly. *Anxious*—uneasy ; উদ্বিগ্ন । *Tone*—voice ; স্বর । *Picked him up*—i.e., raised the White Knight up from the road ; তাকে ( ঘোড়াকে ) বাঁধা হইতে উঠাইল । *I hope.....broken*—This was the fear of Alice. She thought the Knight had broken some of his bones.

*Page 7. None to speak of*—no bone worth mentioning ; উল্লেখ করবার মত কোন হাড় নয় । N.B. Note the humour. Though the Knight had broken a few bones, he did not mind. The funny Knight in the funny Looking-glass world does not care if some of his bones are broken. But a man in the real world cares very much if some of his bones are broken.

*Mind*—care ; গ্রাহ্য কর । *Of them*—of the bones. *Balance*—quality or just proportion of weight ; ভারসাম্য । *Keep your balance*—The rider has to manage himself skilfully on horse-back so that he may maintain an equal proportion of weight on either side. Unless this is done, the rider will fall down from the horse ; উভয় দিকে ভারসাম্য রক্ষা কর । *The great art of riding.....is to keep your balance*—N.B. The White Knight wants to teach others how ‘to keep your balance’ on a horse. But he himself fails to keep his balance. This produces a comic effect.

**None to speak.....balance—Expl.** These lines occur in the story of “The White Knight.”

The White Knight was a very bad rider. He constantly fell down from his horse. Alice said that perhaps he had not had much practice in riding. The White Knight was a little displeased. He said that he had had plenty of practice. He then began to deliver a lecture on the great art of riding. But before he could finish the first sentence of his speech, he fell down from his horse heavily on the ground. Alice picked him up. She thought that the Knight had broken some of his bones. But the Knight said that he had broken

no bones worth mentioning. The Knight did not care if some of his bones were broken. Again he began his lecture on the great art of riding. He said that this art consisted in maintaining one's balance on horse-back. One must maintain an equal proportion of weight on either side. Then one would be an excellent rider.

**N.B.** Note the humour. The Knight is a funny figure in the funny Looking-glass world. He does not care if some of his bones are broken. In the real world a man cares a great deal if some of his bones are broken. Again, the Knight is a very bad rider; he falls down from his horse again and again. Still he will lecture on the great art of riding.

*Like this you know*—The White Knight was about to demonstrate physically how balance was to be kept. The result was that he lost balance once again and fell down from the horse. The description is extremely funny.

*Let go*—left off; ছাড়িয়া নিল। *Bridle*—reins; ষোড়ার লাগান। *Stretched out*—extended; প্রসারিত করিল। *He let go.....arms*—The Knight was holding the bridle with his hands. He let go the bridle and extended his arms. He did this in order to show Alice how balance was to be maintained. But as he extended his arms, he lost balance and fell down. *To show.....what he meant*—to demonstrate what he meant by keeping one's balance and how to do it. *Fell flat on his back*—and not on the top of his head as on the previous occasion. And so he was not hurt so much. *Right*—just; ঠিক।

*Went on*—continued. *Repeating*—saying again and again. *Went on repeating*—পুনঃ পুনঃ বলিতে লাগিল। *Getting him on his feet*—i.e., raising him up.

**N.B.** Note the comic obstinacy of the Knight. Again and again he falls down from his horse. But he would not admit that he is a bad rider. He would still maintain that he is an experienced rider, 'with plenty of practice.'

বঙ্গানুবাদ—যোদ্ধা গম্ভীরভাবে বলিল, “আমার (যোড়ার চড়া) যথেষ্ট অভ্যাস আছে, যথেষ্ট অভ্যাস আছে।”

“তাই নাকি?”—ইহার চেয়ে ভাল কিছু বলিবার কথা Alice ভাবিতে পারিল না; এবং সে ইহা যতদূর সম্ভব আন্তরিকতা দেখাইয়া বলিল। ইহার পরে তাহার কিছু পথ নীরবে অতিক্রম করিল; যোদ্ধা চোখ বুজিয়া আপন মনে বিড় বিড় করিয়া কি বলিতে লাগিল এবং Alice তাহার (যোদ্ধার) পরবর্তী পতনের দৃশ্য উদ্বেগের সহিত অপেক্ষা করিতে লাগিল।

যোদ্ধা নহা জোর গলায় বলিতে আরম্ভ করিল এবং বলার সঙ্গে সঙ্গে তাহার ডান হাত দেলোহিতে লাগিল—“অশ্চালনার কলাকৌশল নির্ভর করে—” এইখানে, তাহার কথা যেমন হঠাৎ আরম্ভ হইয়াছিল, তেমনই হঠাৎ থামিয়া গেল; যোদ্ধা দ্বাতার উপর ঠিক Alice যে স্থান দিয়া হাঁটিতেছিল, সেই স্থানে নাথা নীচু করিয়া পড়িয়া গেল এবং তাহার বেশ চোট লাগিল। এইবারে Alice খুব ভীত হইয়া পড়িল এবং তাহাকে তুলিতে তুলিতে উদ্বিগ্নকণ্ঠে জিজ্ঞাসা করিল, “আমি আশা করি, আপনার হাড়গোড় কিছু ভাঙ্গে নাই।”

যেন দুই চারি খানা হাড় ভাঙ্গিয়া-বাগ্নাকে সে ঐশ্বই করে না, এমন ভাবে যোদ্ধা বলিল, “বলবার মত কিছুই (কোন হাড়ই) ভাঙ্গে নি। এই যে আমি তোমাকে বলছিলাম, অবচালনার ফলাফল নির্ভর করে ভারসাম্য রক্ষার উপর। বেশ, ঠিক এই রকম—”

(এই বলিয়া) সে লাগাম ছাড়িয়া দিল এবং তাহার দুই হাত প্রসারিত করিয়া, সে কি বলিতে চাহিতেছে, তাহা Alice-কে দেখাইতে গেল; আর অননি চিরপাত হইয়া এইবারে ঠিক ঘোড়ার পায়ের তলায় পড়িয়া গেল।

বতকণ ধরিয়া Alice তাহাকে উঠাইয়া দাঁড় করাইতে লাগিল, ততক্ষণ ধরিয়া (যোদ্ধা বারবারেই বলিতে লাগিল, “(ঘোড়ার চড়া আমার) যথেষ্ট অভ্যাস আছে। যথেষ্ট অভ্যাস আছে।”

**Grammar, etc.**—*Plenty* (n.); *plentiful* (adj.). *Gravely* (adv.); *grave* (adj.); *gravity* (n.). *Heartily* (adv.); *heartly*, *cordial* (adj.); *heart* (n.); *hearten* (vb.). *Anxiously* (adv.); *anxious* (adj.); *anxiety* (n.). *Heavily* (adv.); *heavy* (adj.); *heaviness* (n.). *Frighten* (vb.); *fright* (n.); *frightful* (adj.).

### Paragraphs 36-39

**Summary**—Alice now lost all patience and told the White Knight what she thought of him. She said that he should not ride a live horse; he should ride a wooden horse that moves smoothly on wheels. The White Knight could not understand that Alice was making fun of him. He said quite seriously that he would buy several wooden horses.

**Ridiculous**—exciting ridicule; deserving to be laughed at; উপহাসের যোগ্য। *It's too ridiculous*—Alice refers to the Knight's falling down from horse-back again and again and still boasting that he has had plenty of practice in riding. *Getting quite out of patience*—losing all patience; একেবারে বৈধ হারাইয়া। *Wooden horse*—horse made of wood; কাঠের তৈয়ারী ঘোড়া। *On wheels*—carried on wheels; চাকার উপর চালিত। *Wooden..... wheels*—Children often ride on such toy horses. *You ought to...ought*—You are a very bad rider. You cannot ride a live horse. You should ride a wooden horse.

**N.B.** Alice said humorously that the White Knight should ride a wooden horse on wheels. The White Knight did not understand Alice's joke. He said seriously that he would buy several wooden horses.

*It's too ridiculous.....you ought*—**Expl.** The extract is from the story, *The White Knight*. Alice is speaking to the White Knight. The White Knight is a very bad rider. He is always falling down from his horse. Still he boasts that he is an experienced rider and has plenty of practice. So Alice loses all patience. She says that the White Knight's bad riding together with his boasting about it is very funny. The Knight is a bad rider and cannot manage a live horse. So Alice suggests that he should get a wooden toy horse and ride on it.

**N.B.** Of course Alice says this humorously. But the Knight has no sense of humour. He does not understand Alice's joke about wooden horses and his bad riding. Soon he will be seriously thinking of getting wooden horses.

*That kind*—that kind of horse, namely, wooden horse on wheels. *Kind*—class ; sort ; variety ; শ্রেণী ; বকন। *Smoothly*—quietly ; mildly ; শান্তভাবে। *Interest*—curiosity ; কৌতুহল। *Clasping*—embracing ; encircling ; জড়াইয়া ; বেঁধেন করিয়া। *In time*—in the nick of time ; ঠিক সময়ে। *Save himself*—prevent himself. *Tumbling off*—falling down (from horse-back).

*Live*—living ; জীবিত। The word, *live*, here is a contraction of *alive*. But there is a difference in use. *Alive* is used predicatively, while *live* is used attributively ; e.g., "This horse is *alive*," but "This is a *live* horse." *Scream*—cry ; shout ; চীৎকার। *Laughter*—laughing ; হাসি। N.B. The absurd Knight's absurd question as to whether wooden horses 'go smoothly', made Alice scream with laughter. *Prevent*—avoid ; এড়াই। *In spite...it*—Alice was a polite little girl. She did not want to offend the Knight by laughing out. She tried to check laughter, but could not. The Knight's question was so funny !

*Thoughtfully*—gravely ; গভীরভাবে। *Several*—some ; কয়েকটি। *several* indicates "a moderate number, more than two but not many" (C.O.D.).

"*I'll get one.....several*"—Expl. The White Knight thinks seriously of getting several wooden horses. The Knight will follow Alice's advice and will ride on wooden horses. Alice has humorously suggested to him that he should ride a wooden toy horse. Of course Alice means that the Knight is a bad rider and cannot manage a live horse, and so it is better for him to ride a wooden horse.

N.B. The Knight does not understand Alice's joke, about wooden horses. He seriously thinks of getting several wooden horses. This seriousness makes him all the more ridiculous.

বঙ্গানুবাদ—এইবারে Alice একেবারে বৈরা হারাইয়া বলিল, "এটা বড়ই হাসির ব্যাপার। আপনার একটা চাকার উপর বনান কাঠের ঘোড়া জোঁগাড় করা উচিত—তাই আপনার করা উচিত।"

পূর্ব কৌতুহলের হুঁসে ঘোড়া জিজ্ঞাসা করিল, "এই জাতীয় জিনিস শান্তভাবে চলে ত ?" বলিবার সময় সে তাহার দুই হাত বিরা ঘোড়ার গলা জড়াইয়া ধরিল। এইভাবে পুনরায় পড়িয়া যাইবার ঠিক পূর্ব বুল্লকে সে নিষেধে নামাইয়া লইল।

"ইহা ( কাঠের ঘোড়া ) জ্যান্ত ঘোড়ার চেয়ে অনেক শান্তভাবে চলে," এই কথা বলিয়া Alice হাসিয়া উঠিল ; হাসি এড়াইবার জন্ত সে অনেক চেষ্টা করিয়াছিল, কিন্তু পারিল না।

ঘোড়া চিন্তামূলভাবে আপন মনে বলিল, "আমি এমন একটা ( কাঠের ) ঘোড়া জোঁগাড় করব। একটা, দুটো—কয়েকটা।"

Grammar, etc.—*Ridiculous* (adj.) ; *ridicule* (n. and vb.). *Live*—(here) adj., qualifying 'horse.' *Prevent* (vb.) ; *prevention* (n.) ; *preventive* (adj.).

#### Paragraphs 40-46

Summary—The White Knight said that he was an expert in inventing things. He had just now invented a new way of getting over a gate. First,

he would place his head on the gate. Then he would stand on his head. Thus he would soon be over the gate. Alice pointed out that the Knight might find it difficult to do as he said. The Knight had to admit that he might find it rather difficult.

*Short silence*—i.e., silence for a short time ; কিছুক্ষণের জন্ত নীরবতা। That is, for some time neither Alice nor the Knight spoke anything. *Went on*—began to speak ; কথা বলিতে আরম্ভ করিল। *A great hand*—very skilful ; খুব দক্ষ। *I'm a great hand at inventing things*—I am very skilful in inventing things. N.B. The Knight's inventions are funny and absurd like other funny things in the Looking-glass world. *I dare say*—I am prepared to believe ; I suppose ; আমি বিশ্বাস করিতে প্রস্তুত আছি ; আমি আশা করি। *Noticed*—observed ; লক্ষ্য করিয়াছিলে। *Picked me up*—raised me up from the ground ; মাটি হইতে আনাকে উঠাইলে।

N.B. The way in which the Knight speaks of his thoughtfulness is amusing. The Knight is always thoughtful. Even when he has fallen from his horse, he does not give up thinking. Indeed, as we shall see later, even when he falls into a ditch, he goes on thinking.

*Thoughtful*—grave ; গম্ভীর ; চিন্তাকুল। *Grave*—thoughtful. *New way*—new plan ; new method ; নূতন উপায়। *Getting over*—crossing ; পার হওয়া ; ভিড়ান। *Politely*—courteously ; ভদ্রভাবে। Alice did not want to offend the Knight. So she showed some eagerness to hear about the Knight's new invention, although she was sure it must be some mad and absurd invention. *How I.....of it*—how I invented the method.

*The head.....already*—When a man stands, the head is sufficiently high ; so in crossing a gate there is no difficulty with the head. *Then I stand on my head*—Then on the top of the gate, I stand with my head downwards and my legs upwards.

*Then I'm over*—Then I easily get over to the other side. Thus the gate is crossed very easily.

*Page 8. You'd be over*—i.e., over to the other side. *Rather hard*—somewhat difficult ; একটু শক্ত।

*Tried*—tested ; experimented ; পরীক্ষা করা। *For certain*—with certainty ; surely ; নিশ্চিতভাবে। *I'm afraid*—I fear ; I think ; আনার ভয় হয় ; আমার মনে হয়।

*I haven't tried it.....little hard*—Expl. These words were spoken by the White Knight to Alice. He had just described to Alice a new method of getting over a gate. He had just then invented the method. The method was this : A man's head is sufficiently high. In getting over a gate the difficulty is with the feet. But if a man put his head on the top of a gate and stood on his head and with his feet upwards, the feet also would be sufficiently high. Then he could easily get over to the other side. But Alice pointed out that it would be rather difficult to stand on the head at such a height. The Knight in reply said that he had not personally

tested the method. So he was not quite sure. But he admitted that the method might be a little difficult.

**N.B.** Note the whimsical humour. In the funny Looking-glass world the funny Knight has invented a funny method of crossing a gate.

বসাহুবাণ—ইহার গদ্যে কিছুক্ষণ দুইজনেই ছুপ করিয়া রহিল। তারপরে যোদ্ধা পুনরায় বলিতে আরম্ভ করিল, “নূতন জিনিস আবিষ্কারে আমি খুব পটু। শেষের বারে তুমি যখন আমাকে উঠালে, আমি বিশ্বাস করি তুমি লম্বা করেছিলে যে, আমাকে একটু চিন্তাপরায়ণ দেখাচ্ছিল।”

Alice বলিল, “আপনি একটু গম্ভীর ছিলেন।”

“হ্যাঁ, ঠিক তখন আমি ফটক ডিঙাবার একটা নতুন উপায় আবিষ্কার করছিলাম—তুমি তা শুনতে ইচ্ছা কর কি?”

Alice ভয়ভাবের উত্তর করিল, “সত্যিই খুব ইচ্ছা করি।”

যোদ্ধা বলিল, “আমি তোমাকে বলছি আমি কেমন করে’ এ বিষয়ে ভাবলাম। দেখ, আমি আপন মনে বললাম, ‘একমাত্র অবস্থিতি হচ্ছে পা ছুটো নিয়ে; মাথাটা আপনাতোই যথেষ্ট উচু।’ এখন প্রথমে আমি আমার মাথাটা ফটকের উপরে রাখব—তখন মাথা যথেষ্ট উচু হবে—তার পরে আমি মাথার উপর দাঁড়াব—তা’ হলে তুমি দেখছ, পা ছুটোও যথেষ্ট উচু হবে—তার পরেই আমি একবারে (ফটকের) ওপরে, দেখলে তো?”

Alice গম্ভীরভাবে বলিল, “হ্যাঁ, ওরূপ করতে পারলে আমার মনে হয় আপনি একেবারেই (ফটকের) ওপরে গড়বেন; কিন্তু আপনার কি মনে হয় না যে, ওরূপ করা একটু শক্ত হবে?”

যোদ্ধা গম্ভীরভাবে বলিল, “আমি এখনও পরব করে দেখি নি, তাই তোমাকে নিশ্চয় করে বলতে পারছি না—তবে আমার মনে হয় যে, এ হয়ত একটু শক্তই হবে।”

**Grammar, etc.**—*Short* (adj.); *shortness* (n.); *shorten* (vb.). *High* (adv. and adj.); *height* (n.); *heighten* (vb.). *Rather*—adv., modifying ‘hard’. *Afraid*—is always predicative adjective; it is the past participle of the obsolete verb ‘*afraid*’.

#### Paragraphs 47-50

**Summary**—The White Knight had a curious helmet. He had invented that helmet himself. He said proudly that he had once invented a still better helmet. That helmet looked like a sugar-loaf. That helmet had its great usefulness. If he fell from his horse with the helmet on, he would have a very little way to fall. But the helmet had a defect too. The White Knight might fall into the helmet. Actually he had fallen into it once. The other White Knight then put the helmet on. The White Knight kicked hard, the other White Knight put down the helmet and pulled the White Knight out of it after much effort.

**Vexed**—annoyed; troubled; বিরক্ত। **The idea**—the thought that the new plan of getting over a gate might be a little difficult. **Subject**—topic of discussion; আলোচনার বিষয়। **Hastily**—quickly; তাড়াতাড়ি। **Curious**—strange; অদ্ভুত। **Helmet**—defensive covering for the head; শিরস্ত্রাণ। The word may be explained as “military cap” (সৈনিকের টুপি)। **You’ve got**—The helmet was not on the Knight’s head but was tied to the saddle.



While fighting with the Red Knight he had put it on. *Cheerfully*—joyfully ; আনন্দপূর্ণভাবে ।

N. B. Alice did this to encourage the Knight who had become vexed at the thought that his new plan of getting over a gate was not really a very practicable one. *Is that.....too ?*—Alice asks the question as she wants to please the Knight. She knows that the Knight is proud of his absurd inventions.

*Proudly*—with pride ; গর্বিতভাবে । *Than that*—than the one he had with him. *Sugar-loaf*—mass of sugar moulded in the form of a cone ; চুড়ার আকৃতি শর্করাপণ্ড । *It always touched the ground*—The sugar-loaf helmet was long in size. When the White Knight wearing the helmet fell down from the horse, the helmet touched the ground first. So the Knight fell only a little distance and was not badly hurt. *Directly*—at once : তৎক্ষণাৎ । *A very little way*—As a matter of fact, he had no distance to fall. *Falling into it*—i.e., getting into the helmet ; শিরদ্বাণের মধ্যে ঢুকিয়া গণ্ড । It would happen this way : The Knight would fall on the top of his head, or rather on the top of his helmet upside-down. As the helmet was very long, there was the chance of his getting into it—the entire body, head, trunk and feet.

*So I had a very little way.....to be sure*—*Expl.* The White Knight is speaking to Alice.

The White Knight had invented a helmet. The helmet was very long. When the White Knight wearing this helmet fell down from his horse, the helmet touched the ground first. And the Knight had to fall only a small distance. The helmet had this advantage. Also it had a disadvantage. The helmet was big. So the Knight falling from his horse might fall into the helmet.

N.B. Note the humour in the description of the Knight's falling into the helmet.

*That happened to me once*—i.e., once the White Knight fell down from his horse upside-down on the top of the helmet and got into it. *The worst of it*—the most unfortunate thing ; সব চেয়ে দুঃখিলের কথা । *Get out*—i.e., of the helmet. *The other White Knight*—Note that in the game of chess there are two Knights on each side—two White Knights and two Red (or Black) Knights. One Knight belongs to the King and the other to the Queen. *Put it on*—wore the helmet on his head. *He thought...helmet*—The White Knight fell into his helmet. The other White Knight came and put on the helmet. The whole incident is extremely funny. But all such funny things are possible in the funny Looking-glass world.

*Solemn*—grave ; serious ; গম্ভীর । *Alice did.....laugh*—The incident was so funny that Alice wanted to laugh. But the Knight looked upon it as a very serious affair and had become very grave. By laughing Alice would have given offence to the Knight. So Alice checked her laughter. But she checked her laughter with difficulty. *Trembling*—quivering : কম্পিত । *Top of his head*—The White Knight had got into his helmet.

The other White Knight put on that helmet. Thus the White Knight was on the top of the other White Knight's head.

*Kick*—strike with the foot ; লাগি মারা। *Of course*—naturally ; কাতো-কাছাই। *Seriously*—gravely ; গভীরভাবে। This also is extremely ridiculous. The Knight had to kick the other Knight from within the helmet to make the latter aware that another person was within the helmet.

*Took the helmet off*—removed the helmet from the head ; মাথা হইতে শিরদ্বাণ খুলিয়া ফেলিয়া। *Took hours and hours*—required many hours ; required a great deal of time. *To get me out*—to make me come out ; আমাকে বাহির করিতে। *Fast*—The word 'fast' has two meanings : (1) tightly fixed ; ঝটি ; (2) swift ; quick ; দ্রুত।

N.B. The White Knight is 'fast' (tightly fixed) within the helmet. Lightning is 'fast' (swift in movement). The White Knight said that he was fast within the helmet—as lightning. So he confused the two meanings of the word 'fast'. This is highly ridiculous.

Compare Paragraph 20 where he speaks of the wind 'being as strong as soup'. Here also is an example of confusion of the two meanings of the word 'strong'. The word *strong* in *strong wind* does not mean the same thing as *strong* in *strong soup*.

*And then he took.....you know*—Expl. Here the White Knight describes a strange adventure of his own. He had once invented a helmet which looked like a sugar-loaf. Once he had this helmet on. He fell down from his horse on the top of the helmet. And his whole body got into the helmet. Before the White Knight could come out of it, the other White Knight came there. The other White Knight mistook the helmet to be his own. He put it on his head with the White Knight within it. Then the White Knight had to kick the other Knight on the head. Then the other Knight removed the helmet from his head. He then tried to pull the White Knight out of the helmet. It was after a great deal of effort and time that the White Knight was pulled out. For, he was held very fast in the helmet. The White Knight explains how fast (firmly fixed) he was within the helmet. He says that he was as fast as lightning. But he confuses the two meanings of 'fast.' Lightning is 'fast' in another sense—it is swift in movement.

N.B. Note the humour. It is amusing to think of a man being tightly shut up in a helmet. The White Knight's wrong use of the word, *fast*, is amusing too.

বদ্বাহবাস—এই ভাবনায় তাহাকে এত উদ্ভয় দেখাইল যে, Alice তাড়াতাড়ি আলোচনায় এসব পরিবর্তন করিল (অর্থাৎ, অল্প কথা পাড়িল)। Alice আনন্দ দেখাইয়া বলিয়া উঠিল, "কী অল্প একটা শিরদ্বাণ আপনায় রয়েছে। ওটাও কি আপনায়ই আঁধার?"

শিরদ্বাণটি ঘোড়ার জিনের সঙ্গে ঝুলানো ছিল। ঘোড়া গর্জিতভাবে ইহার দিকে তাকাইল এবং বলিল, "হ্যাঁ, কিন্তু আমি এর চেয়েও ভাল, চুড়া-আকৃতি শরীরখণ্ডের মত, একটা শিরদ্বাণ আঁধার।"

করেছিলেন। যখন আমি এটা নাথায় প'রে থাকতাম, তখন ঘোড়ার উপর থেকে পড়ে গেলে এটা সর্ব্বশাই সোজাখনি মাটি স্পর্শ করত। তাই আমাকে অল্পই একট পড়তে হ'ত। কিন্তু, অবশ্য, এর (শিরদ্বাগের) মধ্যে ঢুকে যাবার বিপদ (আশঙ্কা) ছিল। একবার আনান তাই হয়েছিল; এবং সব চেয়ে মুকিল হয়েছিল এই যে, আমি বেরিয়ে পড়বার আগেই দ্বিতীয় White Knight এসে উপস্থিত হ'ল ও এটা (শিরদ্বাগটা) প'রে নিল। সে ভাবল যে, এটা তারই শিরদ্বাগ।"

এই ব্যাপারে যোদ্ধা এত গভীর হইয়া পড়িল যে, Alice হাসিতে সাহস করিল না। সে কাম্পিত স্বরে বলিল, "আমার ভয় হয় আপনি তা'কে (দ্বিতীয় White Knight-কে) নিশ্চয়ই ব্যাধি দিচ্ছেন, কেন না আপনি তা'র নাথায় উপরে ছিলেন।"

যোদ্ধা খুব গভীরভাবে বলিল, "আমাকে কাজেকাজেই তা'কে নাথি বারতে হ'ল; এবং তখন সে পুনরায় শিরদ্বাগটা খুলে ফেলল, কিন্তু আনাকে বের করতে তা'র বেশ কয়েক বটা লেগে গেল। ভূমি জ্ঞান, বুদ্ধিতেই পার, আমি আঁটা (fast.) ছিলাম—বিছাড়ের মত দ্রুত (fast) ছিলাম।"

Grammar, etc.—*Vex* (vb.); *vexation* (n.); *vexatious* (adj.). *Hastily* (adv.); *hasty* (adj.); *haste* (n. and vb.); *hasten* (vb.). *Lightning*—Note the distinction between *lighting*, *lightning*, and *lightening*: (1) The *lighting* of the lamp took a long time; (2) The flash of *lightning* dazzled our eyes; (3) After *lightening* the load the steamer started again. (*Lightening*—making lighter, i.e., less heavy; ভা'র কমান।)

#### Paragraphs 51-55

Summary—Alice pointed out that the Knight was using the word *fast* in the wrong sense. The Knight was angry at this. He said that he was fast in all senses of the word (fast). In his excitement the Knight fell down into a ditch. He had his head down and feet up. Alice pulled him out of the ditch. While in the ditch, the Knight had gone on talking quietly. Alice wondered at this. But the Knight said that he could think in any position. Nay, he could think the better with his head downwards.

*A different kind of fastness*—The Knight was held fast (tightly fixed) in the helmet. He says that he was as fast as lightning. The *fastness* of lightning has a different meaning altogether. As *fast* as lightning means as *quick* as lightning. The Knight was thus wrongly using the word *fast*. *Objected*—opposed; আপত্তি করিল।

*Shook his head*—in disapproval. *It was all kinds of fastness with me*—I was fast in all senses of the word. N.B. In the funny Looking-glass world, to be fast (firmly fixed) is the same as to be fast (swift) as lightning.

*Assure you*—tell you confidently; তোমাকে নিশ্চয় করিয়া বলিতে পারি।

*Excitement*—উত্তেজনা। The White Knight did not like that anybody should point out his mistakes. So he was rather angry at Alice's words. *Instantly*—immediately; তৎক্ষণাৎ। *Rolled out of the saddle*—fell from the saddle and rolled on the ground; ভ্রিন হইতে লাটিতে গড়াইয়া পড়িয়া গেল।

*Headlong*—with the head foremost; precipitately; হুড়াৎ গেরে; নৃথ খুব ড়ে। *Ditch*—trench; খাত; নালা।

*Look for*—search; খোঁজ করা। *Startled*—taken by surprise; চমকিত হইল। *Kept on*—i.e., maintained his balance and did not fall. The

Knight had kept his balance for some time. So Alice did not expect him to fall so suddenly. Hence she was startled. *Soles of his feet*—পায়ের তলা। *Relieved*—freed from anxiety; উদ্বেগ হইতে মুক্ত। *Usual tone*—ordinary voice; স্বাভাবিক স্বর। He was not groaning or showing any sign of pain. He was talking quietly as if nothing had happened.

Page 9. *Careless*—negligent; অদ্বন্দ্বন। *Of him*—on the part of the other White Knight. *With the man in it, too*—This was the funniest part of the incident.

*All kinds of fastness.....man in it, too*—Expl. These lines occur in the extract, *The White Knight*. The White Knight said this to Alice. The White Knight once had fallen into a helmet. He had been held fast in the helmet, i.e., he had been tightly fixed there. But he said that he had been as *fast* as lightning. He thus used the word *fast* in a wrong sense. Alice pointed out the mistake. But the White Knight did not admit the mistake. He went on saying that he had been *fast* in all senses of the word.

N.B. This is how the White Knight got tightly fixed in the helmet :

The White Knight had invented a helmet like a sugar-loaf. Once with the helmet on his head he fell down from his horse. The helmet was long and touched the ground first. His whole body got into the helmet. Before he could get out of the helmet, another White Knight came to the spot. The other White Knight mistook the helmet to be his own. He put it on his head with the White Knight in it. The White Knight blamed this other Knight for putting another man's helmet on his head. This other Knight acted all the more wrongly because he put on the helmet with a man inside it.

*Quietly*—calmly; শান্তভাবে। N.B. When in the real world a man falls into a ditch with his head downwards, he cannot go on talking quietly. But funny things happen in the funny Looking-glass world. In the Looking-glass world, the White Knight, fallen into a ditch with his head downwards, talks quietly and can go on thinking and inventing things. *Dragged*—pulled; টানিয়া উঠাইল। *Laid*—placed; রাখিল। *In a heap*—in a pile; হুপাকারে। He was like a lump of inanimate matter, and hence the expression *in a heap*. *Bank*—of the ditch.

*Surprised*—astonished; বিম্বিত। *Matter*—to be of importance; গুরুত্ববিশিষ্ট হওয়া। *What does it matter?*—i.e., it does not matter; it is of no importance; ইহাতে কিছুই আসে যায় না। *Happens to be*—chances to remain; বৈধ-কমে থাকে। *Goes on working*—continues its work; ইহার কাজ করিয়া যায়। The function of the mind is to think. The Knight can think wherever he may be. *All the same*—nevertheless; even under different circumstances; তথাপি; বিভিন্ন অবস্থায় যথেষ্ট। *In fact*—in reality; বাস্তবিক পক্ষে।

*The more.....things*—N.B. Note the peculiarity of the White Knight. He can think better with his head downwards than upwards. In such a position it is easier for him to invent new things. This is because he is a man of the Looking-glass world where everything is turned upside-down

**In fact the more head.....new things (C. U. 1943)**—Expl. These words were spoken by the White Knight. He had fallen into a ditch with the head downwards. But he went on talking quietly. Alice was astonished at this. The Knight said there was nothing strange in it. Wherever his body might be, his mind continued to work. Nay, his mind worked the better with the head downwards. In fact, the White Knight could invent things better with the head downwards. The more down his head was, the better he could invent things.

N.B. Note Carroll's whimsical humour in his description of the Looking-glass world. The Knight was an inhabitant of the Looking-glass world. There things were just the opposite of things in this real world. In our world people think with the head upwards. But in the Looking-glass world people can think the better with their head downwards.

বসানুবান—Alice আপত্তি করিয়া বলিল, “কিন্তু সে ত আলাপ্য রকমের fastness (fastness—এই শব্দটিকে ত আপনি সম্পূর্ণ ভিন্ন অর্থে ব্যবহার করছেন)।”

যোদ্ধা তাহার মাথা নাড়িয়া বলিল, “আমি তোমাকে নিশ্চয় ক’রে বলতে পারি, সব রকমের fastness আমার ছিল।” এই কথা বলিবার সময় একটু উত্তেজিত হইয়া যোদ্ধা তাহার হাত দুইখানি উঠাইল এবং তৎক্ষণাৎ খোড়ার জিন ইহাতে গড়াইয়া হড়মুড় করিয়া একটি গভীর নালাহ গড়িয়া গেল।

তাহাকে বজ্রিবার জন্য Alice ঘোড়াইয়া নালাহর পাশে গেল। যোদ্ধার পতনে সে একটু চমকিয়া উঠিয়াছিল, কেন না, কিছুক্ষণ পরাণ্ড যোদ্ধা বেশ ভালভাবেই (খোড়ার চড়িয়া) চালতেছিল; তাহার ভয় হইল এবারে যোদ্ধা সত্য সত্যই বুঝি আহত হইল। যাহা হউক, যদিও সে যোদ্ধার পায়ে তলা ছাড়া কিছুই দেখিতে পাইল না, তবুও যোদ্ধা তাহার স্বাভাবিক স্বরে কথা বলিতেছে শুনিয়া Alice অনেকটা আশ্বস্ত হইল। যোদ্ধা পুনরায় বলিতে লাগিল, “সব রকমের fastness; কিন্তু অল্প লোকের শিরস্ত্রাণ মাথায় পরা—বিশেষ ক’রে সেই লোকসমূহ—তা’র পক্ষে অসাবধানের কাজ হয়েছিল।” পা ধরিয়া Alice তাহাকে টানিয়া তুলিল এবং একটা ভূগের মত তাহাকে নালাহর পায়ে রাখিয়া দিল। Alice তখন তাহাকে জিজ্ঞাসা করিল, “মাথা নীচের দিকে রেখে আপনি কেমন করে’ এমন শাস্তভাবে কথা ব’লে যেতে পারেন?”

এই প্রশ্ন শুনিয়া যোদ্ধা বিস্মিত হইল। ‘সে বলিল, “আমার দেহ কোণায় রইল তা’তে কি আসে যায়? আমার মন সমভাবেই কাজ করে যায়। সত্যি কথা বলতে কি, আমার মাথা যতই নীচের দিকে থাকে, আমি ততই নূতন নূতন জিনিস আবিষ্কার করতে থাকি।”

Grammar, etc.—*Different* (adj.); *difference* (n.); *differ* (vb.). *Object* (vb.); *objection* (n.). *Assure* (vb.); *sure* (adj.); *surety* (n.). *Excitement* (n.); *excite* (vb.); *exciting* (adj.). *Headlong*—adv., modifying ‘fell.’—*long* is an adverbial suffix and is a variant of *ling*.

## Questions and Answers

**Q. 1.** Give in simple English the story of the White Knight.

*Or,* Describe how Alice meets the White Knight and has a talk with him.

*Or,* Narrate briefly Alice's adventures with the White Knight. (C.U. 1941)

*Ans.* See Summary of the Piece.

**Q. 2.** Sketch briefly the character of the White Knight.

*Ans.* See Character of the White Knight.

**Q. 3.** Write a short critical note on the piece.

*Ans.* See Brief Criticism.

**Q. 4.** Describe the appearance of the White Knight. Mention some of the curious things he had with him.

*Ans.* The White Knight was a strange-looking soldier. He was riding on horse-back and was dressed in an armour made of tin. This armour did not fit him at all.

The White Knight carried with him all sorts of curious things. The first thing to attract attention was a queer little deal box. It was fastened across his shoulders and was turned upside-down. Its lid was hanging quite open. The White Knight had himself invented the box to keep clothes and sandwiches in. He carried it upside-down so that rain-water might not enter into it. But he had not noticed that the lid was hanging open and that the things put into the box had all fallen out. When he saw this, he placed the box on a tree for bees to make a nest in.

Fastened to his saddle were many strange things. There was a bee-hive but no bee had ever come near it. There was a mouse-trap but on horse-back there was no mouse to catch. Yet the Knight had taken it with him to guard against any possible attack of mice. He had even put anklets round the feet of his horse. This was done to guard against the bites of sharks. It is difficult to understand how sharks would come on land to bite his horse. But the Knight wanted 'to be provided for everything'—he wanted to be prepared against things which would never happen.

Then he had a bag tied to his saddle. It was packed full with candle-sticks. The saddle was also loaded with bunches of carrots, fire-irons, and many other things. He had also a curious helmet. But it was not on his head. It hung from the saddle.

The Knight with the curious things he carries makes a funny figure. This funny figure would be a misfit in the real world, but is quite appropriate in the funny Looking-glass world.

✓ **Q. 5.** Describe some of the inventions made by the White Knight.

*Ans.* Of the things invented by the White Knight, the first to S. P.—3.

attract attention was a queer little deal box. It was fastened across his shoulders and was turned upside-down. Its lid was hanging open. The Knight had invented it to put clothes and sandwiches in. But he had not noticed that the lid was open and that the things put into it had all fallen out. It was an absurd invention.

Another of his inventions was a bee-hive. But no bee had come to it. The White Knight had also invented a set of anklets. He had put them round the feet of his horse. This was done to guard the horse against the bites of sharks! Now, the Knight was riding through land; and it is not easy to understand where sharks would come from.

Once the White Knight had invented a helmet like a sugar-loaf. It was a long helmet. The Knight was a bad rider and often fell down from his horse. When the Knight wearing the helmet fell down, the long helmet directly touched the ground. So the Knight had to fall only a little way. But there was one difficulty with the helmet. There was the danger of his falling into the big helmet. Once that had actually happened. The Knight fell down from his horse and got into the helmet. Before he could come out of it another White Knight came to this spot. He mistook the helmet to be his own and put it on with the White Knight in it. The White Knight kicked and kicked, and the other Knight realised his mistake. He took off the helmet. But it took a long time to pull the White Knight out.

But it was not merely things that the White Knight had invented. He had also invented plans of doing things. One was the plan of keeping one's hair from falling off. Hair falls off because it hangs down. If it can be kept up, it will not fall. For, things never fall upwards. The Knight's plan was to take an upright stick and make the hair creep up it, like a fruit-tree. Then hair would never fall off.

The second plan is still more interesting. It was a plan of getting over a gate. The head is already sufficiently high. The only difficulty is with the feet. Suppose a person puts his head on the top of the gate and stands on his head with his legs upwards. Then the feet also become sufficiently high. Then he can easily get over to the other side! ✓

*The White Knight is a funny figure. The White Knight's inventions are all absurd and funny. Such funny things are possible only in the funny Looking-glass world.*

Q. 6. "I've got a plan for keeping it from falling off."—Who says this and what is the plan? Describe any other invention of the same speaker which appears interesting to you. (C.U. 1944)

Ans. The White Knight said this to Alice. The White Knight thought himself to be a great hand at inventing things. He had a plan for keeping one's hair from falling off. Hair falls off because

it hangs down. If it can be kept up, it will not fall, as things never fall upwards. The Knight's plan was to take an upright stick and make the hair creep up it, like a fruit tree. Then hair would never fall off.

Another interesting invention of the White Knight was a queer little deal box. It was fastened across his shoulders and was turned upside-down. Its lid was hanging open. The White Knight had invented it to put cloths and sandwiches in. But he had not noticed that the lid was open and that things put into it had all fallen out. It was an absurd invention.

**Q. 7** "I am a great hand at inventing things."

—Who made this remark, and to whom? Describe some of the things invented by him.

**Ans.** The above remark was made by the White Knight to the little girl, Alice. The White Knight considered himself to be a man of inventive brain. He thought highly of his powers of invention and described to Alice some of his many inventions. Most of his so-called inventions were quite ridiculous. But the Knight himself took special pride in them.

Also reproduce the description of inventions given in the answer to Question 5.

**Q. 8.** "I've had plenty of practice," the Knight said very gravely : "plenty of practice I"

—Who is the Knight? When and why did he make the remark? Do you consider the remark justified?

**Ans.** The remark was made by the White Knight to Alice. The White Knight was a very bad rider. He could not manage his horse at all and constantly fell from it. When the horse stopped he fell down in front of the horse. When the horse started, he fell down behind the horse. And when the horse was in motion, he fell down sideways. He fell down every now and then; and on every occasion Alice had to help him to get up.

When the Knight fell down the fifth time, Alice said that perhaps he had not had much practice in riding. He was a little offended by the remark and said that he had had plenty of practice. But while saying this he was on the point of falling down and balanced himself only by catching hold of Alice's hair.

To prove that he was an experienced rider and knew the art of horsemanship well, the Knight began a lecture on the art of riding. But before he could finish the first sentence, he fell down from his horse. But still he maintained that he had had a lot of practice. But from his manner of riding and repeated falls from the horse we cannot say that the claim was justified.

**Q. 9.** Write a note on Carroll's humour as illustrated in this piece.

**Ans.** Carroll is the most delightful spinner of whimsical dreams



that English literature can boast of. All children from six to sixty enjoy them heartily.

Note Carroll's whimsical humour in his description of a funny White Knight with his absurd inventions in a funny Looking-glass-world.

*Hints :* (1) The White Knight—his funny appearance and character, he wears tin armour and carries curious things, he is foolish and absurd, his falling into his bag, his frequent falls from his horses and boasts of 'plenty of practice' in riding, his fall into his helmet which is put on by another White Knight, his talking quietly and doing his thinking best with head downwards.

(2) His absurd inventions.

(3) The gravity of the absurd White Knight and the politeness of little Alice add much to the humorous effect.

(4) The language is humorous. Different meanings of a word are confused and a humorous effect is produced ; e.g., "You see the wind is so very *strong* here. It's as *strong* as soup."

"I was as *fast* as lightning, you know."

Q. 10. Explain the following with reference to the context :—

- |   |                |
|---|----------------|
| (a) <i>It's my own invention.....get in.</i>        | (Paragraph 3)  |
| (b) <i>He unfastened it.....on a tree.</i>          | (Paragraph 5)  |
| (c) <i>I suppose the mice.....know which.</i>       | (Paragraph 9)  |
| (d) <i>You see.....round his feet.</i>              | (Paragraph 12) |
| (e) <i>Now the reason.....own invention.</i>        | (Paragraph 24) |
| (f) <i>Otherwise he kept on.....sideways.</i>       | (Paragraph 26) |
| (g) <i>None to speak of.....your balance.</i>       | (Paragraph 33) |
| (h) <i>"It is too ridiculous.....you ought !"</i>   | (Paragraph 36) |
| (i) <i>"I'll go one.....several."</i>               | (Paragraph 39) |
| (j) <i>I haven't tried.....little hard.</i>         | (Paragraph 46) |
| (k) <i>So I had a very little way...to be sure.</i> | (Paragraph 48) |
| (l) <i>"And then he took.....you know."</i>         | (Paragraph 50) |
| (m) <i>"All kinds.....man in it, too."</i>          | (Paragraph 53) |
| (n) In fact, the more head.....new things.          |                |

(C.U. 1943) (Paragraph 55)

Ans. See Explanations.

Q. 11. Write notes on :—

*The White Knight ; tin armour ; deal box ; upside-down ; it's my own invention ; sandwich ; mouse-trap ; provided for everything ; anklets ; sharks ; plum-cake ; handy ; fire-irons ; set off ; as strong as soup ; puzzling over the idea ; tumble ; plenty of practice ; heartily ; mutterings ; a great hand at ; getting over a gate ; helmet ; sngar-loaf ; all kinds of fastness ; headlong ; what does it matter ?*

Ans. See Notes.

# Archibald Geikie (1835-1924)

## INTRODUCTION

**Author's Life**—Sir Archibald Geikie, D. C. L., F. R. S., the famous geologist, is one of the great British scientists of recent times. He was born at Edinburgh in 1835. After receiving his education at the High School and University of that town, he was appointed an assistant in the Geological Survey in 1855. In 1862, he published the small geological map of Scotland jointly with his Chief, Sir Roderick Murchison. His "Scenery of Scotland" was published in 1865. This will be claimed as the first attempt to elucidate in some detail the history of the topography of a country. In the same year he was elected a Fellow of the Royal Society when he was only 30 years old. In 1867, when a separate branch of the Geological Survey was established for Scotland, he was appointed director. He became the first Murchison Professor of Geology and Mineralogy at Edinburgh University in 1871. He held these two appointments till 1881 when he succeeded Andrew Ramsay in the joint offices of Director General of the Geological Survey of the United Kingdom and Director of the Museum of Practical Geology, London, from which he retired in 1901. He made extensive researches in volcanic formations and travelled throughout Europe and Western America. This gave him valuable data in explanation of volcanic phenomena. His mature views on volcanic geology were stated in his presidential addresses to the Geological Society in 1891 and 1892 and afterwards in his famous book, "The Ancient Volcanoes of Great Britain." His works include *The Story of a Boulder* (1904), *Phenomena of the Glacial Drift of Scotland* (1863), *A Text-book of Geology* (1897), *A Class-book of Geology*. He also wrote the *Memoir of Sir R. Murchison* (1874) and an Autobiography (1924). He acted as the Secretary of the Royal Society from 1903 to 1908 and held the office of the President from 1908 to 1913. He was knighted in 1891 and received numerous marks of honour and appreciation from the learned societies of Europe and America for his services in the cause of science. He died full of years and honours in 1924.

**Geikie as a writer : His style**—*Geikie's style is the style of a man of science who is also a man of letters ; it is simple, forceful, clear, with much of grace in it and rising sometimes to the heights of eloquence.* He had considerable powers of description. Geikie was first a scientist, and then a man of letters. He realized from the beginning how necessary it is for a scientist to have a style, suited to his purpose—a style in which facts can be presented in a clear, intelligible manner. As a scientist Geikie valued accuracy above everything else ; in style also he aimed at accuracy and precision in statement. Yet Geikie's style is not cold. It has colour and feeling. He may be said to have the eye of a poet and the detachment of a scientist.

**Critical Estimate**—The simplicity, force and grace of Geikie's style appear in the extract, *The Inside of the Earth*. The description of a volcano, before and during eruption, is vivid, picturesque. All scientific technicalities are carefully avoided. Here is a man of science who has

the rather unusual gift of making science interesting and intelligible to the general reader.

The book from which the extract is taken—The piece with the title, *The Inside of the Earth*, is an extract from Geikie's *Physical Geography* in the Science Primers Series. The book first appeared in 1873 and has since then gone through several editions.

## THE INSIDE OF THE EARTH

### Summary

**Paragraphs 1-2.** *We may know something of the interior of the earth through volcanoes.*

Compared with the size of the earth, men are no larger than flies walking on a great hill. The distance from the top of the highest mountain to the bottom of the deepest mine, compared with the size of the whole earth, is no more than the thickness of the varnish on a school-globe.

Yet it is possible for man to know something of the inside of the earth. Here and there there are channels of communication between the surface of the earth and its interior. The most important among these are the volcanoes or burning-mountains. It is through these volcanoes particularly, that we gain some knowledge of the inside of the earth.

**Paragraphs 3-4.** *Description of a volcano before an eruption.*

From a distance a volcano, before an eruption, looks like a conical mountain with its tops cut off. A white cloud rises from its summit. But this is different from the cloud seen on an ordinary hill-top; it is seen to rise from the mountain even when the sky is cloudless. The outer slopes of the mountain consist of loose stones, ashes and of rough black sheets of rock like the slags of an iron furnace. As a man draws near the top, the ground feels hot and puffs of steam and stifling vapours are seen coming out at places. The summit is found to be a huge basin with steep rocky walls descending into the depths of the mountain.

Looking down into the basin from the edge, one can see, far below, a pool of some liquid glowing at white heat. The liquid is covered mostly with a black crust like that seen on the outer slopes of the mountain. Jets of the red-hot liquid issue every now and then out of the basin and harden into stone when cooled in the air. Showers of stone and ashes are shot forth, clouds of steam issuing from the boiling cauldron are seen to rise above the top to a great height.

The cauldron-shaped hollow on the mountain-top is called the *Crater*. The boiling liquid in the pool at the bottom is melted

rock and is called *Lava*. The dust, ashes and cinders are torn from the lava or the hardened sides and bottom of the crater by the violence of the explosions with which the steam and the gases escape.

**Paragraphs 5-6. Description of a volcano during an eruption.**

The hot air and steam and the lava, coming out of the inside of the earth, prove that the inside of the earth is extremely hot. In the case of volcanoes, like Etna and Vesuvius, this heat has been coming out for hundreds or even thousands of years without any appreciable decrease.

But the power of this underground heat is shown most markedly when the volcano is in eruption. For a day or two before an eruption the ground around the mountain trembles. Then there are violent explosions. The upper part of the mountain is blown off. Huge clouds of steam rise for thousands of feet into the air. These are mingled with fine dust and red-hot stones. The heavier stones fall back into the crater or on the outer slopes of the mountains. But the finer ashes come out in thick masses. They spread over the sky and make the days dark as midnight for many miles around. These ashes partly settle down over the surrounding country and are partly carried into other regions by the upper currents of air. Streams of melted rock or *lava* flow down the outer sides of the mountain. They descend even to gardens and houses at the base, burning up everything in their way. After some days or weeks the eruption exhausts itself. The volcano becomes comparatively quiet, giving off only steam and gas.

**Paragraph 7. The eruption of Vesuvius in 79 A. D. and its destructive effects described. The towns of Herculaneum and Pompeii destroyed.**

About 1800 years ago there was a mountain near Naples. Its top was covered with low brushwood and people never suspected it to be a volcano. Towns and villages had grown up at its base. Many wealthy Romans, attracted by the beauty and soft climate of the district, had built villas there. One day, all of a sudden, the whole of the upper part of the mountain was blown into the air. Thick showers of stones and ashes began to issue from it. This continued day and night. Many of the inhabitants were killed either by the falling stones or were suffocated to death by the dust. When the eruption ceased, the whole neighbourhood, including towns, villages, gardens and farms, was buried in dust and stones. It was now all a desert of gray dust and stones. The towns of Herculaneum and Pompeii, important places at the time, completely disappeared. Their very sites were forgotten. After about 1500 years their sites were discovered by accident. The excavations that have since been topped on, have unearthed these two ancient towns. One can now

walk through the streets of Pompeii again with their roofless shops, dwellings, theatres and temples. Beyond the walls of the now silent city one can see Vesuvius rising with its smoking crater.

**Paragraph 8.** *Volcanoes are to be found in all parts of the earth.*

Volcanoes are the channels through which the heated materials of the inside of the earth are thrown up to the surface. They are found in all parts of the earth. Besides Vesuvius there is a number of volcanoes in the basin of the Mediterranean like Etna, Stromboli, Santorin and others, while, far to the north-west, volcanoes are to be found amid the snows and glaciers of Iceland. A chain of huge volcanoes is to be found along the range of the Andes on the western coast of South America. In Asia volcanoes are found in Java and the surrounding islands. This chain of volcanoes stretches through Japan to the Aleutian Islands at the extremity of North America. The Pacific Ocean is thus girdled round with volcanoes.

**Paragraph 9.** *Besides volcanoes there are other proofs of the intense heat of the interior of the earth.*

The existence of volcanoes proves that the inside of the earth is very hot. There are other proofs. The *hot springs* that are to be found in many countries, *hot water and steam gushing out at intervals with force in some volcanic districts*—these are also proofs of the internal heat of the earth. Besides, in all countries *heat increases as one descends deeper into the mines*. From all these proofs it is clear that the earth, on which we live, has a thin cool outer shell or crust and within this crust, the inside of the earth is intensely hot.

**Paragraph 10.** *Earthquakes frequently shake the surface of the earth.*

When there is an eruption of a volcano, the ground in its neighbourhood shakes violently. But the surface of the earth, even at a great distance from volcanoes, is often shaken. There are delicate instruments which prove that, though the ground beneath us seems to be steady, it is continually affected by tremors. When this movement becomes strong and quite perceptible, it is called an Earthquake. Earthquakes vary in intensity from a feeble, and slight trembling to violent and continuous shocks when trees, rocks, and buildings are thrown down and thousands of lives are lost. Earthquakes are most frequent and destructive in mountainous regions, along ocean borders and around active volcanoes.

**Paragraphs 11-13.** *There are slow earth-movements (as distinguished from earthquakes) which are permanently changing the face of the globe, raising some parts of the land to a higher level and bringing about the sinking of the other parts.*

Earthquakes are sometimes very destructive in character. But they do not permanently change the face of the earth so much as the

some other slow earth-movements less startling in character. These slow earth-movements are gradually raising some parts of the land to a higher level and are bringing about the sinking of other parts. We find that in the neighbourhood of the sea, rocks are raised beyond the reach of the tides or they rise from beneath the surface of the sea. Conversely at other places piers, sea-walls and other landmarks sink below the level of water and the sea encroaches more and more on the land.

These slow earth-movements are going on even now. Some regions are raised above the level of the sea and dry lands rise to a great height. It is because of these movements that dry land still continues on the face of the globe. Rain and frost, rivers, glaciers, and the sea are always wearing down the surface of the land. As a result the dry land on the earth's surface would have disappeared beneath the sea. But these earth-movements have gradually elevated some parts of the land to a higher level and actually raised parts of the bed of the sea so as to form land. Also portions of the bottom of the sea sink inwards; thus the level of the sea is in some measure lowered.

This rising and sinking of land has occurred many times in all parts of the earth. Most hills and valleys were originally sunk below the sea and afterwards became dry land. Proofs may be found in almost every country that the land has repeatedly sunk under water and been re-elevated.

#### Notes, Explanations, References, etc.

The Title — *Inside*—inner part of anything; interior; অভ্যন্তর।

#### Paragraph 1

**Summary**—At first sight it does not seem possible for man to know anything about the inside of the earth on account of its huge size.

**Hardly**—scarcely; কদাচিৎ। **Interior**—internal parts; inside; অভ্যন্তর। **Globe**—sphere; ভূগোল; গোলক। **This globe of ours**—i.e., the earth on which we live. **Surface**—the upper side, as distinguished from the inside; উপরিভাগ। **In living and moving**.....**great hill**—Compared with the huge size of the earth, men, living on it, are no bigger than little flies walking on a large hill. **All that can be seen**.....**deepest mine**—the entire distance from the top of the highest mountain to the lowest part of the deepest mine.

**In comparison with**—when compared with; তুলনায়। **The size of the whole earth**—The earth is about 25,000 miles in circumference and its diameter is about 8,000 miles. **Varnish**—a solution of resinous substance not added to wood or other material to give it a glossy appearance; বার্নিশ। **Obscure**—Kinds of resinous solution applied to wood, metal, etc., to give a shiny transparent surface—C.O.D.]. **The mere varnish**—simply the tops of varnish. **School-globe**—a sphere of metal, paper or other

material with a map or representation of the earth drawn on it ; *বুলে*  
ব্যবহৃত ভূচিত্র-গোলক ।

*All that can be seen.....school-globe—Expl.* Geikie speaks of the immense size of the earth and so at first it seems impossible that men should ever know anything about the inside of the earth.

He tries to give us some idea of the vast size of the earth. He says that if we look down from the top of the highest mountain into the bottom of the deepest mine, the distance seems to us very great. Yet great as this distance appears to be, it is as nothing compared with the vastness of the earth. It is, in fact, no more than the thin coating of varnish on the surface of a school-globe when compared with the size of the globe itself. Men live only on the surface of the earth. How can they know what is happening within the inside of this huge earth ?

**N.B.** This is no exaggeration when we remember that Everest, the highest mountain in the world, is only 29,000 ft. high. This is nothing compared to the diameter of the earth which measures 8,000 miles.

বঙ্গাব্দ—মানুষ যে পৃথিবীর অভ্যন্তর নদকে কিছু জানিতে পারিবে, ইহা এখন প্রায় অদ্বন্দ্ব মনে হইতে পারে । ভাবিয়া দেখ, আমাদের এই ভূনগ্ন কি প্রকাণ্ড একটি গোলক, এবং আমরা প্রকাণ্ড একটি পাহাড়ের উপর মুস্ত্র মন্দির নত এই ( বিশাল ) পৃথিবীর উপর বাস করিতেছি ও ঘুরিয়া বেড়াইতেছি । সর্বোচ্চ পর্বতের চূড়া হইতে গভীরতর খনির উনদেশ পর্যন্ত যতদূর দেখা যায়, তাহা ননন্ত পৃথিবীর আকারের তুলনায় বিচ্ছিন্ন ব্যবহৃত গোলকের উপরকার বার্নিশ মাত্রের স্থলতা অপেক্ষা অধিক নহে ।

**Grammar, etc.**—Distinguish between the meanings of *varnish* and *burnish*.

### Paragraph 2

**Summary**—We can know much about the inside of the earth from volcanoes and other channels of communication between the earth's interior and the earth's surface.

*A good deal*—much ; অনেকটা । *As to*—regarding ; নদকে । *Takes place*—occurs ; ঘটে । *Here and there*—at one place and at another ; কোন কোন স্থানে । *Communication*—connecting passage ; যাতায়াতের পথ । *Information*—knowledge ; জ্ঞান । *Subject*—matter ; বিষয় । *Derived*—obtained ; প্রাপ্ত । *Volcanoes*—(from Vulcanus, the name of the god of fire in classical mythology) hills of a conical shape with cuplike openings at their tops sending out hot gases, ashes and stones. During periods of increased activity streams of liquid rock, called lave, issue out of these openings and flow down the sides of the mountains ; আগ্নেয়গিরির ঢাল । *Burnt mountains*—This is the popular name of volcanoes. *Channels of communication*—passages connecting the earth's interior with the surface ; সংযোগ-পথ ; যাতায়াতের পথ ।

*Volcanoes or Burning-mountains...communication (C.U. 1944):*

—**Expl.** Geikie here explains how we get knowledge about the inside of the earth. We live on the surface of the earth; but through various means we can know what happens in the earth's interior. Volcanoes are the chief things connecting the earth's surface with its interior and are a chief source of our knowledge of the earth's inside. These are hills of a conical shape with a cuplike opening at the top. Through this opening hot gases, steam, ashes, and stones come out from the inside of the earth. They are popularly called burning-mountains, because they send out hot gases and fire.

বস্তুবাদ—এবং তথ্যাদি পৃথিবীর অভ্যন্তরে কি হইতেছে, সে সম্বন্ধে অনেক কিছু জানিতে পারা যায়। বিভিন্ন দেশে এমন কতকগুলি স্থান আছে, যেখানে (পৃথিবীর) অভ্যন্তর এবং উপরিভাগের মধ্যে সংযোগ-পথ রহিয়াছে এবং এই সনদু স্থান হইতেই এই (পৃথিবীর অভ্যন্তর) বিষয়ের অধিকাংশ জ্ঞান প্রাপ্ত হওয়া যায়। এই সনদু সংযোগ-পথের (যাতায়াতের পথের) মধ্যে আগ্নেয়গিরি অথবা অনন্ত পর্বতই প্রধান।

**Grammar, etc.—As to—**Prepositional phrase. **Important—**Adjective, here used as a noun. *Earth* (n.); *earthly* (adj.); *terrestrial* (Lat. adj.). *Surface* (n.); *superficial* (adj.). *Volcano* (n.); *volcanic* (adj.).

### Paragraph 3

**Summary—**When seen from a distance, a volcano looks like a conical mountain with its top removed. A white cloud of steam rises from the summit. The outer slopes of the volcano consist partly of loose stones and ashes, partly of rough black sheets of rock. The volcano has a great basin at the top, with steep walls going down into the depths of the mountains—and at the bottom lies a fiery pool of liquid from which jets of red-hot liquid are thrown out now and then, also showers of stones and dust are shot forth.

**"Eruption"—**violent outburst; অগ্ন্যুৎপাত। A volcano at the time of its eruption or violent activity throws out huge clouds of steam, fine dust, red-hot stones and streams of lava (melted rock) which descend the sides of the mountain and then burn up or overflow whatever lies in the path. *A conical mountain*—a mountain with the shape of a cone, i.e., with a circular base and tapering to a point; গোল এবং উপর দিকে ত্রুশঃ হস্ত হইতেছে এইরূপ পর্বত। *Cut off*—removed. *Truncated*—i.e., with its top cut off; কর্তিত-শীর্ষ; ছিন্নাশ্র। A truncated cone or pyramid is one whose top has been cut off by a plane parallel to its base.

**Page 10. Summit**—top; চূড়া। *White cloud*—a before white cloud has been left out and should be inserted. *Not quite such a cloud*—i.e., not exactly like such a cloud; ঠিক সেইরূপ দেখের মত নহে। *Watching*—observing; লক্ষ্য করিয়া।

**Notice**—find; discover; দেখা। *It rises out of.....cloudless*—i.e., the tops of ordinary mountains are surrounded by clouds floating in the air.



But a cloud is seen to issue from the tops of volcanoes when the sky is perfectly cloudless. This shows that the cloud over the top of a volcano is not the kind of cloud we generally see in the sky or on the top of a mountain. *Ascending*—rising, i.e., climbing up the sides of the mountain; আরোহণ করিয়া। *Vegetation*—i.e., trees and plants; গাছপালা; গাছগাছড়া। *The lower grounds*—i.e., the country near the foot of the mountain; অপেকাকৃত নিম্নভূমি। *Aseending from.....grounds*—as you go up from the foot of the mountain overgrown with trees and plants. *Slopes*—inclined sides; ক্রমোচ্চ বা ক্রমনিম্ন পর্বত-গাত্র। *Loose*—not firmly fixed in the ground; আলগা। *Stones*—viz., those that have been thrown out from the crater of the volcano during eruptions.

*Sheets*—flat pieces. *Slags*—the scorix or cinders removed from the liquid metal when it is smelted; 'dross separated in fused state in reduction of ores' (C.O.D.); ধাতুর বয়লা; ধাতুৰল। *Furnace*—a chamber where intense heat is applied to ores or metals for the purpose of melting them; 'apparatus including chamber of combustibles in which minerals, metals, etc., may be subjected to continuous intense heat' (C.O.D.); চুন্নী। *Iron furnace*—a furnace for smelting iron ores; বিশিষ্ট লৌহ গলাইয়া বিশুদ্ধ লৌহ বাহির করিবার জন্য চুন্নী। *Black sheets of rock.....furnace*—Such rock, produced by volcanic action, is called igneous rock. During an eruption, streams of lava or melted rock flow down the sides of the volcano. When they cool down, they are changed into thin broad pieces of hard rock. These look like the scum thrown off from ores in smelting.

*Feels hot*—is felt to be hot; গরম বোধ হয়। *Puffs*—whiffs; jets; ফুৎকার। *Stifling vapours*—suffocating gases; দাসরোধকারী ধূন। The burning substance in a volcano consists of sulphur and different kinds of metals and other minerals. The vapours from these things, particularly from sulphur, are suffocating and injurious to men. *Come out of it*—issue from it; ইহা হইতে বাহির হয়। *Level*—flat; সমতল। *Basin*—a 'hollow depression .....(Geol.) formation with strata dipping toward centre' (C.O.D.); a deep pit; গভীর কূপ। *Steep walls*—perpendicular or upright sides; খাড়া দেওয়াল বা গাত্র। *Descending into the depths of the mountain*—stretching far down into the interior of the mountain; পর্বতের ভলদেশ পর্যন্ত নানিয়া গিয়াছে। *At last when.....mountain*—When you looked at the volcano from its base, it seemed to have a flat top; but on climbing up to its summit you find something very different. Instead of a flat top, you see a great deep hollow with steep walls going far down into the interior of the mountain.

*Screening*—protecting; covering; আচ্ছাদন করিয়া। *Choke*—suffocate; দাসরোধ করা। *Creep*—crawl; advance slowly and cautiously; ঞড়ি য়ারিয়া বাওয়া। *Edge*—brink; কিনারা। *Base*—bottom; তল। *Cliffs*—steep rocks. *Red and yellow cliffs*—The sides have turned red and yellow under the action of the terrible heat below. *Pool*—a collection of water or other

liquid in a hollow place ; puddle ; ভোবা । *Some liquid*—a liquid substance whose exact nature is unknown. *Glowing*—burning ; shining brightly ; জ্বালা ; চক্ চক্ করা । *A white heat*—An intense degree of heat at which bodies look white on account of the light they give out ; incandescence ; প্রচণ্ড তাপ-জ্বলিত স্তব্ধতা । *For the most part*—to a very large extent ; অনেকাংশেই । *Crust*—hard outer coating or covering ; কঠিন আবরণ । *Seen on the outside of the mountain during the ascent*—The reference is to the layer of black rock.

*This fiery pool—i.e.,* the mass of liquid in a state of white heat ; অগ্নির তরল পদার্থরাশি । *Jets*—streams ; কিন্নকি । *Red-hot*—heated to such a degree as to look red ; অত্যধিক তাপের জন্য রক্তবর্ণ । When intense heat is applied metals and minerals first become red-hot ; on the continued application of heat they look white. Students may have seen in a smithy that a piece of iron, placed in the forge, first becomes red and then white. *Jerked out*—thrown out suddenly and with violence ; সহসা বেগে নিক্ষেপ । *Every now and then*—frequently ; ঘন ঘন । *Harder into stone.....in the air—i.e.,* when the liquid reaches the outer air, it becomes cooled and turns into stone.

*From this fiery pool.....in the air—Expl.* Geikie refers to the pool of intensely hot liquid within the crater of a volcano. Every now and then streams of this liquid are violently thrown out from within the volcano. On reaching the outer air, the liquid becomes cooled and is converted into stone.

*Shot forth*—thrown out with violence ; নিক্ষেপ । *Caldron*—large kettle ; 'large boiling-vessel (usu. of deep basin shape...)' (*C.O.D.*) ; কটাহ । The reference is to the 'great basin' with its mass of boiling liquid within the crater. The word is spelt also as *Cauldron*. *Down the outside of the mountain—i.e.,* on the outer side of the mountain. *Showers of stone.....mountain*—Thick masses of stones and dust are now and then thrown up with great force from the crater of the volcano. Some of the stones fall back again into the crater and others come down the outer sides of the mountain. *Ascend*—rise ; উত্তীর্ণ হয় । *From the same source—i.e.,* from the 'cauldron.' *Uprising*—rising continually upwards into the sky ; উৎখান । *Hanging over*—remaining suspended over ; floating over. *Clouds of steam.....the mountain-top*—Clouds are always seen from a distance hanging over the top of a volcano. These are formed by the currents of steam and vapour rising from the fiery pool at the bottom of the deep hollow of the crater.

বদান্ধবাদ—মনে কর, যাহাকে "অগ্ন্যুৎপাত" বলে, তাহার ঠিক পূর্বেই ভূমি এই সকল আগ্নেয়গিরির একটিকে দেখিতে গিয়াছে। দূর হইতে ইহাকে একটি ছিন্নদীর্ঘ মোচাকৃতি পর্বতের ছায় মনে হয়। ইহার ছিন্নাংশ চূড়া হইতে একখানি শুল্ক মেঘ উঠিতেছে। কিন্তু সাধারণ পর্বতশৃঙ্গের উপর (সচরাচর) যে মেঘ দেখা যায়, ইহা ঠিক সেদগ্ন মেঘ নহে। কারণ কিছুকণ নিরীক্ষণ করিবার পর ভূমি দেখিতে পাইবে যে, স্বর্ণ আকাশ দেবশূল, তখনও এই মেঘ আগ্নেয়গিরির হুড়া হইতে

উঠিতেছে। বৃক্ষলতাসূর্ণ নিম্নভূমি হইতে উপরে উঠিতে উঠিতে দেখিতে পাইবে যে, ( আগ্নেয়গিরির ) চানু পার্শ্বসমূহ বানিকটা আশ্রয় পাধর ও ছাই ও খানিকটা নৌহ গলাইবার চুম্বীর ধাতুমলের নত কাল পাধর দিয়া গঠিত। পর্বত-শিখরের আরও নিকটে নাটি গরন এবং উহা হইতে স্থানে স্থানে ধূনের ফুৎকার ও শ্বাসরোধকারী বাষ্প বাহির হইতেছে। অবশেষে যখন পর্বত-শিখরে পৌছান গেল, তখন দেখা গেল যে, বাহা নিয়মিত হইতে একটা সমতল শিখর বলিয়া নহে হইয়াছিল, তাহা বাস্তবিক একটা প্রকাণ্ড গর্ভ—যাহার খাড়া দেয়ালগুলি পর্বতের গভীরতম দেশ পর্যন্ত নানিয়া গিয়াছে। যে উষ্ণ বাষ্প তোনার শ্বাসরোধ করিয়া দিতে পারে, তাহা হইতে বহুদূর সম্ভব উত্তনরূপে তোনার মুখওল ( আচ্ছাদনপূর্বক ) বর্ণা করিয়া ভূমি গর্ভের কিনারা পর্যন্ত ঝড়ি নারিয়া বাইতে পার ও উহার ভিতরে চাহিয়া দেখিতে পার। যে লাল ও হলদে পাহাড়সমূহ ইহার পার্শ্বদেশ গঠন করিয়াছে, তাহাদের তলদেশে বহু নিম্নে প্রচণ্ড উত্তাপে শুষ্কীভূতান্ন কোন ভরল পদার্থের কুণ্ড পড়িয়া আছে, যদিও অনেকাংশে উহা পর্বতারোহণ-কালে পর্বতের বহির্ভাগে যাহা দৃষ্ট হইয়াছিল সেইরূপ একটি কৃষ্ণবর্ণ কঠিন আবরণে আবৃত। এই আগ্নেয় কুণ্ড হইতে অত্যধিক উত্তাপ রক্তকর্ণ ভরল পদার্থ প্রায়ই বনকে বনকে বেগে বাহির হয়, ও ( বাহিরের ) বাতাসে ঠাণ্ডা হইয়া কঠিন প্রস্তরে পরিণত হয়। প্রস্তর ও ধূলিরাশি বেগে উৎকিষ্ট হয় এবং পুনরায় সেই কটাহের মধ্যে পতিত হয় কিংবা পর্বতের বহির্ভাগ দিয়া গড়াইয়া নিম্নে পড়ে। সেই একই উৎপত্তিহীন হইতে বাষ্পরাশি উর্ধ্বত হইয়া উর্ধ্বগামী মেঘ গঠন করে, উহাকে বহুদূর হইতে পর্বতচূড়ার উপরে দেখা যায়।

Grammar, etc.—*As may be seen*—Here *as* is a relative pronoun, nominative to *may be seen*. *Vegetation*—used here as a collective noun, meaning plants in general. *The ground feels hot*—*feels* is active in form but passive in sense. *Depths*—used here as a common noun meaning the deeper parts. *Conical* (adj.); *cone* (n.). *Vapour* (n.); *vapoury*, *vaporous* (adj.); *evaporate* (v.). *Cloud* (n. and v.); *cloudy* (adj.); *becloud* (v.).

#### Paragraph 4

Summary—The deep basin at the top of the volcano is called the *crater*. The red-hot liquid in the boiling pool at the bottom is *lava* or melted rock.

*Caldron-shaped*—of the shape or form of a caldron; কটাহ-আকৃতি। *Hollow*—blow; গর্ভর। *Crater*—mouth of a volcano; আগ্নেয়গিরির মুখ। *Sputtering*—crackling; চট্ট পট্ট শব্দ করা। *Sputtering boiling pool*—a mass of fiery liquid hissing and bubbling over under intense heat. *Melted*—liquefied by the application of intense heat; উত্তাপে গলিত। *Rock*—used here in its geological sense; it does not mean here only stone but any natural deposit forming part of the crust of the earth including mud, clay, sand, coal, etc. *Lava*—the melted rock-matter that flows from volcanoes; it also denotes the solid substance into which the melted rock is cooled; আগ্নেয়গিরি হইতে নিঃসৃত গলিত অথবা প্রস্তরীভূত পদার্থ। *Fragmentary materials*—broken, detached portions of things as opposed to the streams of lava—that flow down the sides of the volcano; খণ্ড খণ্ড পদার্থসকল।

*Cinders*—slags; solid pieces of the things that remain after combustion; refuse of coal, etc.; অঙ্গার। *Torn*—detached forcibly; ছিন্ন। *Violence*

—force; বেগ। *Explosions*—sudden forcible expansions accompanied by loud reports; বিস্ফোরণ। *The fragmentary materials.....escape*—Sometimes gases and steam burst forth from inside the crater with great violence and terrific noise. This causes loose and broken substances, such as ashes, dust, cinders and stones, to be thrown up into the air. They (the broken substances) are torn from the flaming mass of lava or from the hard rocky walls of the crater.

বদ্বাহুবান—পর্কতশিখরস্থিত কটাহ-স্বাকৃতি গহ্বরকে আগ্নেয়গিরির মূখ (crater) বলে। ইহার তলদেশে ফুটন্ত অগ্নিদুগ্ধ যে অতিশয় উত্তপ্ত ভরস পদার্থ আছে, তাহা উত্তাপে গলিত প্রস্তর বা লাভা; যে বিস্ফোরণের সহিত ধূম ও বাষ্প নির্গত হয়, তাহারই প্রচণ্ড বেগে ভস্ম, ধূলি, অঙ্গার এবং প্রস্তরখণ্ড প্রভৃতি (অগ্নিদুগ্ধ) গলিত প্রস্তর হইতে, অথবা (আগ্নেয়গিরির) মূখ-গহ্বরের স্বল্প আঁচির এবং তলদেশ হইতে বিচ্ছিন্ন হইয়া বাহির হইয়া আসে।

Grammar, etc.—Distinction between the uses of *melted* and *molten*:—(1) *Melted* is used as a verb in the past or participial tense. (2) *Molten* is always used as an adjective. *Fragmentary* (adj.); *fragment* (n.). *Material* (n.); *materialise* (v.). *Explosion* (n.); *explode* (v.); *explosive* (adj.).

### Paragraph 5

**Summary**—The hot air and steam and the intensely hot liquid at the bottom of the crater prove that there must be some source of intense heat in the inside of the earth. In the case of some well-known volcanoes, this heat has been coming out without any sensible decrease for thousands of years.

*Melted mass*—i.e., the melted rock; গলিত পদার্থমাণ। *Source*—cause; কারণ। *Underneath*—i.e., below the mountains; নীচে। *There must be some source.....underneath*—There must be some never-failing source of great heat hidden away below the mountains. A permanent supply of heat from this source keeps the pool at the bottom of the crater intensely hot.

**Page 11.** *Etna*—a volcanic mountain in north-eastern Sicily. It is 10,758 ft. high, being the highest volcano in Europe. References to the activity of Etna are to be found in ancient literature. *Vesuvius*—a well-known volcanic mountain in south Italy. It rises from the eastern margin of the Bay of Naples. The height varies from time to time as the result of eruptions; but it averages 4,000 ft. Its most violent and destructive eruption took place in 79 A.D., though there are scarcely any records of its eruptions before that time. This eruption of 79 A.D. wiped out towns and villages including the flourishing Roman cities of Pompeii and Herculaneum. For about 15 hundred years after this, the mountain remained comparatively quiet. But there was a violent eruption again in 1631. The extensive eruption in 1906 altered the aspect and structure (গঠন) of its cone and greatly reduced its height.

*Coming out*—issuing; বহির্গত হওয়া। *Sensible*—perceptible; লোকাগ্য। *Diminution*—decrease; reduction; হ্রাস।

*And as in the case.....diminution*—**Expl.** Geikie says that there must be some source of very great heat within the earth. The hot

air and steam coming out of a volcano and the fiery pool of liquid at the bottom of the crater prove this. This is also proved by the fact that this heat has been coming out of well-known volcanoes like Etna and Vesuvius for thousands of years, and yet the heat has not become less. This shows that there is a permanent source of very great heat in the inside of the earth. So the heat from the volcanoes has not become less in these thousands of years. The earth's interior must be tremendously hot.

বদানুমান—উষ্ণ বায়ু এবং বাষ্প এবং আগ্নেয়গিরির গহবরের ভলকেনোয় পলিত পরীক্ষাশি প্রদান করে যে, নিম্নে (পৃথিবীর ভিতরে) কোন একটা প্রচণ্ড উত্তাপের উৎপত্তিহীন অবস্থাই আছে। আর হুনিখাত আগ্নেয়গিরি Etna এবং Vesuvius হইতে বৃদ্ধা যায় যে, কিছুনাথ হ্রাসপ্রাপ্ত না হইয়া এই উত্তাপ শত শত, এমন কি, সহস্র সহস্র বৎসর ধরিয়া বাহির হইতেছে।

Grammar, etc.—*Intensify* (n.); *intense* (adj.); *intensify* (v.). *Diminution* (n.); *diminish* (v.).

### Paragraph 6

**Summary**—Underground heat reveals itself in a most marked way during the eruption of a volcano.

*Active*—violent; প্রচণ্ড। *Eruption*—See notes on Paragraph 3. *Underground*—subterranean; ভূনির নিম্নস্থ; ভূগর্ভস্থ। *Underground heat*—heat of the interior of the earth. *Markedly*—noticeably; strikingly; লক্ষিতভাবে; বিশেষভাবে। *But it is when.....markedly*—The clouds of steam and vapour rising from the crater of a volcano and the pool of red-hot liquid at its bottom show that underneath the mountain there must be a source of intense heat. But the terrible power of this heat is strikingly shown when the volcano is in active eruption.

*Beforehand*—in advance, i.e., before the eruption occurs; পূর্বে। *Trembles*—shakes; quakes; কাঁপে। *Series*—continued order or succession;

1 *The heart*—the inner part; ভিতরকার অংশ। *Torn open*—burst; rent with violence; বিদীর্ণ। *Its upper part*—i.e., the top of the mountain. *Is blown into the air*—is shattered and sent flying into the air; উড়াইয়া দেওয়া হয়। This happened during the eruption of Vesuvius that occurred in A.D. 79. See Paragraph 7 below.

*Roll away up*—curl up; rise into the air with a circling motion; দুলুলা পাকাইয়া উঠে। *Mingled*—mixed; মিশ্রিত। *Red-hot stones*—stones heated to redness; উত্তাপে রক্তবর্ণ প্রস্তুতকৃত। *The outer slopes*—as distinguished from the inner sides within the crater. *Come out in such quantity*—issue in such large masses; একত্র পরিমাণে বহির্গত হয়। *For many miles round*—over an area covering many miles round about the volcano.

*The finer ashes come out.....many miles round*—i.e., these ashes spread in such thick masses covering the sky that in the whole country round to a distance of several miles noon becomes as dark as midnight. The light of the sun is so completely cut off by these dense rolling clouds of

ashes that even at noonday it is as dark as midnight. *Settle down over the surrounding country*—fall down and spread over the country round the mountain ; চতুর্দিকস্থ প্রদেশের উপর বসিয়া যায়।

In early historic times, the towns of Pompeii and Herculaneum were buried under such showers of ashes. *Covering*—coating ; আবরণ। *Region*—countries ; দেশসমূহ। *Upper currents of the atmosphere*—currents of air in the higher regions ; উপরকার হাওয়ায় শ্রোত ; আকাশে উচ্চতর স্তরে হিত বায়ুর শ্রোত। *Molten lava*—referring to the liquid mass within the crater (See notes on Paragraph 4). *Run down the outside of the mountain*—flow down the outer side of the mountains ; পর্বতের বাহির দিক দিয়া গড়াইয়া পড়ে। *Descend*—flow down ; নামে। *Base*—foot, i.e., of the mountain ; পাদদেশ। *Over-flowing*—flooding ; inundating ; প্রাণিত করিয়া। This flooding, however, means utter annihilation (destruction). Before this fiery stream “everything stationary is doomed. Century-old chestnut trees blaze up for a moment at the touch of the lava and then fall in charred remnants, the thickest walls of masonry are calcined and crumble to dust and the hardest rocks are distorted and finally melted.”

*Run down the outside...lies in their path*—flow down the sides of the mountain and reach the gardens and houses at its foot. The streams of lava burn up and flood the whole country over which they flow. *Matters*—affairs ; things ; ব্যাপারসকল। *Continues*—lasts ; থাকে। The period of eruption may be days or even weeks after which “the terrible mountain calms down and returns to its former repose.”

*Exhausts itself*—spends the whole of its violence of activity ; সমস্ত শক্তি নিরশেবিত করে। *A time of comparative quiet*—a period when the volcano is calmer than it was before ; অপেক্ষাকৃত শান্ত কাল। The volcano does not become perfectly calm or inactive—only its eruption stops. *Are given off*—are emitted ; নিঃসৃত হয়।

*This state of matters.....are given off*—Expl. Geikie describes the eruption of a volcano and also what happens when the volcano exhausts itself. When the volcano is in active eruption, dust, ashes, stones, hot vapours and molten lava come out of it with great violence. This continues for several days or weeks. When at last the volcano has spent all its violence, it becomes calmer. It then gives out only steam, hot vapours and gases.

বক্সানুবাদ—কিন্তু যখন আগ্নেয়গিরির প্রবল অগ্ন্যুৎপাত হয়, তখনই এই ভূগর্ভস্থ উত্তাপের শক্তি অত্যন্ত স্থপ্তভাবে দেখা যায়। ( অগ্ন্যুৎপাতের ) দুই এক দিন পূর্ব হইতেই পর্বতের চতুর্দিকস্থ ভূভাগ কম্পিত হইতে থাকে। অবশেষে ভীষণ বিস্ফোরণ-পরম্পরার সঙ্গে সঙ্গে ( উপর্যুপরি কতকগুলি বিস্ফোরণের সঙ্গে সঙ্গে ) আগ্নেয়গিরির অন্তঃস্থ বিষীর্ণ হইয়া যায় এবং হস্ত হইবার উপরকার অংশও বিচ্ছিন্ন হইয়া উঠে বিকিস্ত হয়। বিশাল বাষ্পময় নেব্রাশি নুসর ধূলি ও উত্তাপে রক্তবর্ণ প্রস্তরখণ্ডসমূহের সঙ্গে মিশ্রিত হইয়া কুণ্ডলী পাকাইয়া সহস্র সহস্র ফিট উঠে উঠে। অপেক্ষাকৃত ভারী প্রস্তরগুলি পুনরায় আগ্নেয়গিরির মুখপঙ্খরের মধ্যে অথবা পর্বতের বাহিরে পার্শ্ব চাপু স্থানের

উপর পতিত হয়, কিন্তু স্থল ভয়রাশি এত অধিক পরিমাণে বাহির হইতে থাকে যে, কখন কখন উহা আকাশ ছাইয়া ফেলে, এবং চতুর্দিকে বহু নাইল পর্যন্ত দ্বিপ্রহরকে মধ্যরাত্রির নত অন্ধকারময় করিয়া ফেলে। এই ভয় বা ধূলিরাশি কতক চতুর্দিকস্থ প্রদেশে স্থল আবরণের ভায়ে পতিত হয়, এবং কতক উপরে বায়ুমণ্ডলের বেগের দ্বারা অপর স্থানে নীত হয়। গলিত প্রস্তরের স্রোত পর্বতের বহিঃপার্শ্ব দিয়া প্রবাহিত হইয়া নিম্নভূমিতে ধাবিত হয় এবং তাহাদের পথে বাহা কিছু পড়ে, তাহা ধ্বংস করিয়া বা স্লাবিত করিয়া পর্বতের পাদদেশস্থ উজান এবং বাসগৃহাদি পর্যন্ত নানিয়া থাকে। যে পর্যন্ত আগ্নেয়গিরি নিজের শক্তি সম্পূর্ণরূপে নিঃশেষ করিয়া না ফেলে, (সে পর্যন্ত) এই অবস্থা ক্রমাগত দিনের পর দিন বা সপ্তাহের পর সপ্তাহ ধরিয়া চলে এবং যখন শুধুই বাষ্প, উষ্ণ ধূম ও গ্যাস নির্গত হইতে থাকে, তখন অপেক্ষাকৃত শান্ত অবস্থা ফিরিয়া আসে।

**Grammar, etc.—Underground—**Adjective, qualifying *heat*. **Sound—**Adverb, modifying the phrase, for many miles.

### Paragraph 7

**Summary—**The two ancient towns of Herculaneum and Pompeii were completely buried under the dust, ashes and lava, thrown out by Vesuvius during its eruption about 1,800 years ago.

**About 1,800 years ago—**The great eruption of Vesuvius referred to in this paragraph took place in 79 A.D. Geikie's *Physical Geography*, the book from which this piece is taken, was published in 1873. So the eruption had taken place about 1,800 years before the first appearance of the book. **There was a mountain—**The author refers, of course, to Vesuvius. It is 10 miles to the south-east of Naples and is situated on the northern coast of the Bay of Naples.

**Naples—**a well-known town on the western coast of Italy. It is a naval base and the greatest port in Italy, second only to Genoa. The town stands on the northern shore of the Bay of Naples on the western slope of Vesuvius facing the site of the ancient town of Pompeii. **Brush-wood—**a thick growth of small trees and shrubs; ঝোপ-। The volcano had remained sleeping long enough to allow the growth of thickets and tangle-wood. **Come from it—**issue out of the mountain; ইহা হইতে বহির্গত হওয়া।

**In that part of Europe—i.e.,** the southern part of Europe bordering on the Mediterranean Sea. **Like some other mountains in that part of Europe—e.g.,** like Etna in Sicily and Stromboli in one of the Lipari Islands near Sicily. **No one had ever seen.....Europe—**The ancient writers, however, seem to have been aware of the volcanic nature of the mountain from the igneous fiery appearance of its rocks. Besides, a few years before the great eruption, a violent earthquake had occurred causing severe damage to the towns in the neighbourhood of the mountain.

**Around its base—**at the foot of the mountain; ইহার পাদদেশস্থ ভূমির চতুর্দিকে। **Their district—i.e.,** the region around Vesuvius where they had settled. **Soft—**not severe; mild; neither very hot, nor very cold; pleasant; নাতিশীতোষ্ণ; প্রীতিকর। Southern Italy enjoys temperate and pleasant climate. **Attract—**invite; tempt; আকর্ষণ করা। **Villas—**country seats; houses built in rural or suburban areas; পল্লীভবন; বাগানবাড়ী। The

word is used only of large and comfortable houses. For a description of the gay and fashionable life of the Pompeians in those days, read the imaginary picture drawn by Lord Lytton in his *Last Days of Pompeii* (Book I, Chapter VII).

*And their district.....there*—The district possessed a mild and agreeable climate ; it had, moreover, a pleasant situation with the sea to the south and the lofty mountain covered over with green vegetation rising above it. This had led many wealthy Romans to build their country seats in the locality away from the bustle of crowded cities.

*Warning—i.e.*, a previous sign that an eruption was about to occur.

*After hardly any warning—i.e.*, in a sudden and unexpected manner.

*Blown into the air*—violently shot into the air ; উর্ধ্বে উড়িয়া গিয়াছিল ।

*Terrific explosions*—frightfully loud reports or sounds ; ভীষণ বিস্ফোরণ ।

*At last.....with terrific explosions*—The mountain had so long shown no signs of its being a volcano. Its top had been overgrown with shrubs and bushes. Then suddenly and without any previous warning there occurred a number of explosions. The whole of the upper part of the mountain was torn away and hurled into the air. The calamity occurring so unexpectedly, the people could not make any attempt to save themselves. They had seen no gas or steam coming out of the volcano to warn them that there was danger coming. N.B. There were for some years "a succession of earthquakes which spread alarm" among the people and "did much damage to the neighbouring towns", but still there was no fear of an eruption. "On August 24, 79 A.D. the earthquakes, which had been growing more violent culminated in a tremendous explosion of Vesuvius".

*Such showers.....mid-night*—Such huge masses of ashes came out from the mountain that they completely covered the sky for several miles around it ; hence even at midday the country round the mountain was plunged into the deep darkness of midnight. *Day and night—i.e.*, incessantly. *Descended—fell* ; came down in showers ; পড়িয়াছিল । *The surrounding country*—the district lying round the mountain ; চতুর্পার্শ্ব দেশ ।

*Page 12. Many of the inhabitants were killed*—One of the victims of this disaster was the famous ancient naturalist, Pliny, commonly known as Pliny the Elder. *Suffocation*—the state of being choked or stifled ; বাসিরোধ । *Or from suffocation by the dust—i.e.*, they were stifled to death because of the thick dust that filled the air. *Ceased—ended* ; শেষ হইয়াছিল । *Drawn—attracted* ; আকর্ষণ করিত ।

N.B. A vivid—but partly imaginary—description of the terrible catastrophe is given in Lytton's "Last Days of Pompeii", Book V, Chapters 4-7.

"The eyes of the crowd.....behold, with ineffable dismay, a vast vapour shooting from the summit of Vesuvius, in the form of a gigantic pine-tree : the tree, blackness,—the branches, fire !—a fire that shifted and wavered in its hues with every moment, now fiercely luminous, now



of a dull and dying red, that, again, blazed terrifically forth with intolerable glare !

"Amidst the other horrors, the mighty mountain now cast up columns of boiling water. Blent and kneaded with the half-burning ashes, the streams fell like seething mud over the streets in frequent intervals.

"But the shower continued fast—fast ; its heaps rose high and suffocatingly deathly vapours steamed from them.

".....the streets were already thinned ; the crowd had hastened to disperse itself under shelter.

"But ever and anon, the boiling water, or the straggling ashes, mysterious and gusty winds, rising and dying in a breath, extinguished these wandering lights.

".....to the eyes and fancies of the affrighted wanderers, the unsubstantial vapours were as the bodily forms of gigantic foes,—the agents of terror and of death !

"In some places immense fragments of rock, hurled upon the house roofs bore down along the streets masses of confused ruin."

"Sometimes the huge stones striking against each other as they fell broke into countless fragments, emitting sparks of fire, which caught whatever was combustible within their reach....."

*The Old World*—commonly used to mean the eastern hemisphere comprising Asia, Europe, and Africa (as distinguished from the western hemisphere, i.e., America) but the expression is used here to mean the countries known in ancient times, in other words, the different parts of the ancient Roman Empire.

*A mere desert.....stones*—an utterly desolate region full of only dust and stones. N.B. Geikie is here speaking of the terrible and destructive effect of the eruption of Vesuvius upon the flourishing towns and villages at its base. The eruption began all on a sudden with hardly any warning. Showers of stones, dust and ashes fell unceasingly day and night and streams of lava poured out. At last the eruption stopped. But its effect upon the surrounding regions was terrible and devastating. Formerly it was a flourishing district full of many charms ; so it attracted visitors from all parts of the Old World. But the eruption of 79 A. D. left it only a dreary desert of gray dust and stones.

*Vineyards*—plantations of grape plants ; *আবোকাউলি* । The southern countries of Europe, especially Italy and France, have always been noted for their vineyards. From the grapes, produced by them, are manufactured the richest and the most delicious wines of Europe. *Were all buried*—i.e., lay deep under lava, dust and stones ; *সবই সম্পূর্ণরূপে প্রোথিত হইয়াছিল* । *Noted*—famous ; *বিখ্যাত* । *Herculaneum*—between Naples and Pompeii about 7 miles south-east of Naples. It was originally a Greek city but was conquered by the Romans in B. C. 89 and was afterwards colonised by them. The town was severely damaged by the earthquake of A.D. 63 and was utterly destroyed by the eruption of Vesuvius sixteen years later. The ancient city lies at a depth of from 40 to 100 ft. below the present surface of the ground.

The existence of a buried city was first surmised in 1719. Excavations were begun in 1738 and continued for more than 40 years (1738-80). After this there was a pause in the work. It was resumed in 1827 but was suspended shortly after. The antiquities excavated at Herculaneum form a collection of the highest scientific and artistic value. They include marble and bronze statues, busts, mural (on the wall) paintings, exquisite mono-chromes (painting in different shades of one colour). The discovery of a famous library in a villa consisting of more than 1,800 volumes on papyrus serves to show the greatness of the city.

*Pompeii*—an ancient Roman town, situated on the coast less than a mile from the foot of Vesuvius and about 13 miles south-east of Naples. It was destroyed by the eruption of Vesuvius in A.D. 79. Some ruins and inscriptions were first found about 1594-1600, but only in 1748 a more careful inspection led to the discovery of extensive ruins of the city. Excavations were begun in 1763 and have been carried on ever since. Remains of numerous temples, houses, theatres, streets, also statues and works of art have been brought to light and are of special interest to students of antiquities. Besides Herculaneum and Pompeii, another town of importance, named Stabiae, was destroyed and buried during the same eruption. A vivid account of the disaster is found in Lytton's *Last Days of Pompeii*.

*Completely disappeared*—i.e., were quite wiped out. *At the time*—i.e., when the eruption occurred. *Their very sites*—even their positions or situations ; তাহাদের অবস্থান-স্থিতি । *By accident*—by mere chance ; দৈবক্রমে ।

In 1719, Prince Elbeuf, an Italian nobleman, was seeking marble for the villa he was building at Portici. In the course of his search he learned from the peasants that there were in the neighbourhood some pits from which they had extracted many statues and also marble. This led to excavations and to the subsequent discovery of the buried cities of Herculaneum and Pompeii. For an account of the excavations, see *notes* on the two cities.

*After the lapse of some fifteen hundred years*—i.e., after about fifteen hundred years had passed ; আর ১৫০০ বৎসর অতিবাহিত হইবার পর । As a matter of fact, they were discovered about 1,600 years after they were buried. The eruption took place in 79 A.D., and the earliest discovery was made in the last quarter of the 17th century and the excavations began in the first quarter of the 18th century. *Were they discovered*—i.e., the sites were found out. N.B. The lava did not reach Pompeii—it was buried in deep layers of ashes and other volcanic matters. The first traces of the ancient city were discovered rising above the ground in 1689. The town of Herculaneum, buried deep under lava, was accidentally discovered as described above. *Excavations*—digging or unearthing operations ; খনন-কার্য্য । *Carried on*—continued ; চালান ।

*Volcanic accumulations*—heaps of volcanic matter, like lava, dust, ashes, etc., ; আগ্নেয়গিরি হইতে নিঃসৃত পদার্থের রাশিসকল । These matters had formed in the course of ages a 'hard coating' over the cities which lay buried under them. *Partially*—to some extent ; কতকংশে ।

*Roofless*—because the roofs of the houses had fallen in, when the eruption took place. The roofs of the dwelling-houses and other buildings had fallen in. Their walls in many cases were left undamaged. They are still standing. *Theatre*—a building for dramatic spectacles with seats in tiers. N.B. Theatres, temples, the forum, etc., were the features of a Roman city.

*Excavations have since.....eighteen centuries ago*—Expl. Geikie is speaking of the ruins of the old towns of Herculaneum and Pompeii. Herculaneum and Pompeii were the most important of the towns destroyed by the volcanic eruption of Vesuvius in 79 A.D. They were completely buried under ashes and stones and other volcanic matter. People forgot the very places where once they had stood. But the sites of these ancient and buried towns were by chance discovered in the eighteenth century. There have been excavations; the hard covering of volcanic matter has been removed to some extent from these two old towns. Herculaneum and Pompeii are no longer buried under volcanic ashes, dust and stones. Now their ruins can be seen. One can now walk through the streets of Pompeii again and see the houses, shops, theatres and temples. The roofs have fallen in. But the walls are standing. One can even observe the deep tracks made by the carriage wheels of the rich citizens of Pompeii eighteen hundred years ago.

*Mark*—notice; চিহ্ন। *Causeway*—a raised road or path; ঘাটান; উচ্চ পথ। N.B. *Causey* is an alternative and more correct form of the word. The word is not a compound of *cause* and *way*, but is derived from Latin *Calciata*, meaning a road for whose construction lime is used. *Ruts*—tracks of wheels; চাকার দাগ। *Worn*—sunk. *Pompeians*—inhabitants of the town of Pompeii.

N. B. It has been pointed out in a previous note that the lava did not reach Pompeii; it lay buried under deep layers of ashes and other volcanic matter. "Thus a great part of the city has been preserved with its market-places, theatres, baths, temples and private houses, and the excavation of it in modern times has thrown great light on many points of antiquity; such as the construction of Roman houses and in general all subjects connected with the private life of the ancients"—Smith's *Classical Dictionary*. *Mark on the causeway.....ago*—Visitors to the city may now notice with great interest even the deep tracks sunk on the roads by the carriage wheels of the rich and fashionable citizens of Pompeii. Having been covered only with layers of dust and ashes, many material objects have been preserved. *Beyond the walls*—The town of Pompeii was surrounded by walls about two miles in circumference. *The now silent city*—because the city is now uninhabited. The silent, uninhabited city of the present day is contrasted with the ancient city throbbing with life and movement. *Smoking crater*—showing that it is now an active volcano, continually giving out smoke and vapour from its mouth. *Covering*—occupying the area of; ঘাটান। *Old mountain*—Vesuvius as it was before the eruption of 79 A.D.

*Mount Vesuvius.....covering one half of the old mountain*—The present Mount Vesuvius is a remnant of a much larger volcano.

*Blown up*—torn off; উড়িয়া গিয়াছিল। *When Pompeii disappeared*—i.e., at the time of the great eruption in A.D. 79. *Disappeared*—was buried.

বদানুবাদ—প্রায় ১৮০০ বৎসর পূর্বে Naples-এর নিকট আগ্নেয়গিরির ভায়া আকারবিশিষ্ট একটি পর্বত ছিল এবং ( ইহার ) প্রকাণ্ড মুগগ্ধরূপটি ভূগর্ভ দ্বারা আচ্ছাদিত ছিল। কেহ কখনও উহা হইতে কোন বাষ্প, ভস্ম বা গলিত প্রস্তরাদি নির্গত হইতে দেখে নাই এবং ইয়ুরোপের ঐ অংশের অল্প কতকগুলি আগ্নেয়গিরির ভায়া ইহাও যে একটি আগ্নেয়গিরি, লোকে তাহা কল্পনা করে নাই। ইহার পাদদেশের চতুর্দিকে তাহার প্রায় ও নগর নির্মাণ করিয়াছিল এবং সেই প্রদেশের ( প্রাকৃতিক ) দৌন্দ্য ও ভীতিকর ( নান্দিত্যোজ ) জনবায়ু সেখানে, পট্টাভবন ( উজ্জান-ভবন ) নির্মাণ করিবার জন্য ধনী রোমানদিগকে আকর্ষণ করিত। কিন্তু অবশেষে প্রায় কোনরূপ সতর্ক হইবার জন্য পূর্বে কোন আভাস না দিয়া ( অতর্কিতে ) পর্বতের সমগ্র উচ্চ ভাগ ভীষণ শব্দে বিদীর্ণ হইয়া উঠে বিক্ষিপ্ত হইল। চতুর্দিকে কয়েক মাইল ব্যাপিয়া বৃক্ষ ভস্মরাশি একরূপ ( প্রবল ) ধারায় নিপতিত হইল যে, নিম্নভাগ নিশাধের ভায়া অন্ধকার হইয়া গেল, দিনরাত্রি ( অবিচ্ছিন্নভাবে ) ভস্ম ও প্রস্তররাশি চতুঃপার্শ্ব ভূমিভাগের উপর বর্ষিত হইতে লাগিল, পতিত প্রস্তরের আঘাতে অথবা ঝুলিতে বানরাখি তেতু অধিবাসীদের মধ্যে অনেকেই নিহত হইল। অবশেষে যখন অগ্ন্যুৎপাত শেষ হইল, ( তখন ) দেখা গেল, যে প্রদেশ পূর্বে প্রাচীন জগতের সমস্ত অংশ হইতে জনবাক্য-নিগূঢ় আকর্ষণ করিয়াছিল, ( তাহা ) কেবল ধূসর ধূলিরাশি ও প্রস্তরের দক্ষভূমিতে পরিণত হইয়াছে। নগর, গ্রাম, শ্রাঙ্গাদি এবং উজ্জান সমস্তই প্রোথিত হইয়া গিয়াছে। নগরসমূহের মধ্যে Herculaneum এবং Pompeii নামক নর্যাপেক্ষা বিখ্যাত নগরদ্বয় একরূপ সম্পূর্ণভাবে অদৃশ্য হইয়া গিয়াছিল যে, যদিও নগর দুইটি যে সময়ে বিশেষ বিখ্যাত ছিল, ( তথাপি ) তাহাদের অবস্থান-ভূমি পৃথক লোকে বিদ্রুত হইল এবং প্রায় পনের শত বৎসর পরে শুধু সৈবক্রমেই সেগুলি পুনরায় আবিষ্কৃত হইয়াছিল। সেই সময় হইতেই বনন-কার্য্য চালান হইয়াছে, প্রাচীন দুইটি নগর হইতে আগ্নেয়গিরি-নিঃসৃত প্রস্তরীভূত পদার্থরাশি কতকটা সরাইয়া ফেলা হইয়াছে এবং এখন আবার ছাদহীন বানগৃহ, দোকান, নাট্যশালা ও দেবমন্দিরপূর্ণ Pompeii-এর পথ দিয়া লোক ভ্রমণ করিতে পারে এবং উন্নত বাধান সড়কের উপর আঠার শত বর্ষ পূর্বেকার Pompeii সহরবাসীদিগের গাড়ীর চাকার গভীর সগমভূত লক্ষ্য করিতে পারে। অধুনা নিত্যক ( জনশৃঙ্খ ) নগরের প্রাচীর হইতে দূরে Vesuvius পর্বত, তাহার সুস্বায়মান গহ্বর সহ দণ্ডায়মান রহিয়াছে; Pompeii অদৃশ্য (সংস্রাপ্ত) হইয়াছিল, তখন যে প্রাচীন পর্বত বিদীর্ণ হইয়া উড়িয়া গিয়াছিল, তাহারই অর্দ্ধাংশ ব্যাপিয়া বর্তমান Vesuvius বিস্তৃত।

*Grammar, etc.—Very sites—very* is an adjective, qualifying *sites*. *Worn*—Participial adjective, qualifying the noun *ruts*.

### Paragraph 8

*Summary*—Volcanoes mark the position of the passage through which the heated materials inside the earth find their way to the earth's surface. They are found in all parts of the world.

*Mark*—dicte; নির্দেশ করে। *Position*—situation; অবস্থান। *Orifices*—openings; গির দকল। *Whereby*—by which; যাহা দিয়া। *Materials*—substance; দ্র বকল। The heated materials are the red-hot stones, ashes,

vapour, lava, etc. *Thrown up*—cast up ; উপরে নিক্ষেপ । *Occur*—i.e., are found. *All quarters of the globe*—all parts of the earth ; পৃথিবীর সমস্ত অংশ । *More or less*—to a greater or less extent ; কখন-বেলা । *Active*—in a state of internal agitation, which throws out steam and other gases mingled with dust and ashes ; বিকৃত । *Which has been more or less active*—i.e., steam, ashes, and lava have always been coming out of it, sometimes more, sometimes less. Besides there have been explosions in 1631, 1794, 1861, 1872 and 1903. *Its great eruption in the first century*—The reference is to the eruption of A.D. 79 when Herculaneum and Pompeii were destroyed. *First century*—i.e., the first century of the Christian era.

*Etna*—See notes on paragraph 5. *Stromboli*—a volcano in the Lipari Islands off the north coast of Sicily. Its altitude is 3,022 feet (3,038 ft. according to some writers). *Santorin*—a small island in the Grecian Archipelago. The soil is mostly of volcanic origin and volcanic phenomena are very common here. *The basin of the Mediterranean*—The basin of a river is the country drained by it. The basin of a sea consists of the basins of all the rivers that flow into it. The phrase, therefore, means the countries bordering on the Mediterranean Sea. *The Mediterranean*—the name of the sea to the south of Europe and separating it from Africa. *Active volcanoes*—(as opposed to 'dead volcanoes') are those which are in eruption from time to time. *Snows*—snowy regions.

*Glaciers*—masses of ice moving down from mountain-tops along valleys to lower regions ; they are formed by the accumulation of snow on high grounds ; হিমালয় শ্রেণি ; তুষার নদ । *Iceland*—an island in the Atlantic Ocean in the north-west of Europe close to the Arctic region. It is very cold with snow and ice in many parts. Strange as it may seem, however, Iceland is one of the most volcanic regions of the earth. Volcanic activity has gone on continuously from the very formation of the island. So far as is known, there have occurred eruptions from 25 volcanic openings in historic times. Altogether there are 107 volcanoes in Iceland, the best known among them is Hecla or Hekla (5,108 ft.).

*While far to the north-west.....Iceland*—The volcanoes, enumerated above, are situated in the southern and warmer parts of Europe. Iceland is situated at the other extremity of that continent. But though the island is situated in a very cold region and is full of snow and ice, still volcanoes occur there. The reference is to Hecla, a well-known volcano in Iceland.

*Chain*—series ; শ্রেণি । *Stretches down*—extends along the length of ; বরাবর বিস্তৃত আছে । *Range*—chain ; শ্রেণি । *The Andes*—the name of the great mountain chain extending along the entire length of the western coast of South America. The Andes mountains extend some 4,500 English miles and are studded throughout its length with active volcanoes. Its peaks, some of which reach more than 20,000 ft. above the sea-level, include the loftiest in the world after those of the Himalayas. *Margin*—border ; সীমা । *The continent*—i.e., South America.

*A chain of huge volcanoes.....continent*—The reference is to the volcanoes, Aconcagua (23,910 feet), Chimborazo (20,700 feet), Cotopaxi, 9,613 feet), and others situated in this region. *Thickly grouped*—densely

clustered, *i.e.*, existing close to each other in large numbers ; বনভানে  
 অবস্থিত । Numerous volcanic peaks occur in the small islands to the east  
 of Java—notably in Flores, Sumbawa, Lombok and Bali. Here it is that  
 we find the principal centre of volcanic activity in the whole world. *Java*  
 —one of the well-known islands of the Malayan Archipelago. From  
 end to end of the island there is a mountain chain. There are forty-nine  
 volcanoes in Java alone, several of which are active. The mountains  
 rise to about 12,000 ft. The island is now under the rule of the Dutch.

*Surrounding islands*—islands situated near it like Sumatra, Borneo,  
 Bali and others. The reference is particularly to the small islands to  
 the east of Java, *viz.*, Flores, Sumbawa, Lombok and Bali. "One of the  
 most terrific eruptions on record in any part of the world occurred in the  
 province of Tomboro in the island of Sumbawa in 1815." 40,000 lives  
 were lost. *Occurred*—took place ; ঘটিয়াছিল । *Krakatoa*—a small volcanic  
 island on the west side of Sunda Straits, the channel separating Sumatra  
 from Java. *Stupendous*—of amazing magnitude ; astonishingly great ;  
 বিশাল ।

*Recent times*—modern days ; আধুনিক সময় ।

*In August 1813.....of recent times*—The reference is to the terrible  
 volcanic eruption that occurred in Sunda Straits in 1883. As an effect  
 of this eruption the greater part of the island of Krakatoa was destroyed  
 and two new islands, Steers Island and Calmeyer Islands, were thrown  
 up. About 36,500 lives were lost and 390 villages destroyed. The waves  
 then travelled round the entire globe. The sounds of the volcanic  
 explosions were heard at distances ranging from 1,400 to 3,000 miles. The  
 occurrence likewise set up a series of concentric atmospheric waves which  
 travelled at least three times round the earth.

Other notable volcanic eruptions in comparatively recent times were :

In February, 1877, Mauna Loa, a volcano in Hawaii island, was in  
 eruption. The glare, caused by the fiery outburst, is said to have been  
 plainly visible on the island of Mani, 80 miles distant.

"In May 1902, Mont Pele', a volcano silent for fifty years burst into  
 violent eruption." "It is situated in the north of Martinique, one of the  
 French West India islands." It destroyed the town of St. Pierre with all  
 its inhabitants almost instantly devastating, besides St. Pierre, about  
 one-tenth of the island. The total loss of life was estimated at 40,000.

*Line*—chain ; শ্রেণী । *Japan*—situated towards the east of China. It  
 consists of a group of islands. *Aleutian Isles*—a group of small islands  
 extending from Kamasschatka in the north-east of Asia to Alaska at the  
 northern extremity of North America. *Extremity*—the farthest end ;  
 প্রান্তভাগ । *Tracing*—following ; অনুসরণ করিয়া । *This distribution*—the  
 manner in which the volcanoes are spread or situated ; অবস্থানের রীতি ।

*Tracing this distribution...map*—Noticing on the map the manner in  
 which the volcanoes are arranged over the different parts of the globe.  
*The Pacific Ocean*—the ocean between the west coast of America, and  
 the eastern coast of Asia. Its length from north to south is about 9,000

miles while the greatest breadth at the equator is over 10,000 miles. It is the largest of the great divisions of water on earth.

Page 13. *Girdled*—enclosed as with a girdle or belt ; surrounded ; বেষ্টিত ।

বসানুবাস—তাহা হইলে ( দেখা যাইতেছে ) যে, যে সকল গর্ভ বা ছিদ্র দ্বারা পৃথিবীর অভ্যন্তর-ভাগ হইতে উত্তপ্ত পদার্থগুলি উপরে নির্গত হয়, আগ্নেয়গিরিসমূহ তাহাদের কতকগুলির অবস্থান নির্দেশ করে। এগুলি পৃথিবীর সর্বস্থানেই আছে। প্রথম শতাব্দীর প্রচণ্ড অগ্ন্যুৎপাতের পর হইতে অগ্নিবন্তর ক্রিয়াশীল Vesuvius পর্বত ব্যতীত ইমোরোপে ভূমধ্যসাগরের তীরবর্তী প্রদেশ-সমূহে Etna, Stromboli, Santorin এবং অস্ট্রাচ কতকগুলি দ্বীপ দ্বীপ আগ্নেয়গিরি অবস্থিত আছে। এদিকে হ্রদর উত্তর-পশ্চিমে Iceland-এর বরফ এবং ভূবার নদীর মধ্যে ক্রিয়াশীল আগ্নেয়গিরিসমূহ দণ্ডায়মান। দক্ষিণ আমেরিকায় উক্ত মহাদেশের ( সমগ্র ) পশ্চিম প্রান্তের নিকট ( উপকূল-সমিহিত প্রদেশ ব্যাপিয়া ) যে Andes পর্বতমালা উত্তীর্ণ হইয়াছে, তাহার আগাগোড়ায় এক স্রবৎ আগ্নেয়গিরিশ্রেণী বিস্তৃত রহিয়াছে। এনিম্নাতে ববদীপে এবং তাহার চতুর্দিকস্থ দ্বীপ-সমূহে অনেকগুলি আগ্নেয়গিরি ঘনভাবে অবস্থিত, সেখানে ১৮৮৩ খ্রীষ্টাব্দের আগষ্ট মাসে Krakatoa দ্বীপে আধুনিক কালের সর্বাপেক্ষা ভীষণ অগ্ন্যুৎপাত ঘটিয়াছিল। এই প্রদেশ হইতে আরম্ভ করিয়া ক্রিয়াশীল ( জীবন্ত ) আগ্নেয়গিরির একটি ( শ্রেণী ) Japan এবং Aleutian দ্বীপপুঞ্জের ভিতর দিয়া উত্তর আমেরিকার প্রান্তভাগ পর্যন্ত বিস্তৃত হইয়া রহিয়াছে। মানচিত্রে বিভিন্ন প্রদেশে এই সংস্থান-রীতি অনুসরণ করিয়া আমরা দেখিতে পাই যে, প্রশান্ত-সহ্যাসাগর আগ্নেয়গিরি দ্বারা বেষ্টিত।

Grammar, etc.—*The Mediterranean*—The names of seas are preceded by the definite article *the*. *The Andes*—*the* is also used before the name of mountain ranges. *Surface* (n.); *superficial* (adj.). *Globe* (n.) *globular* (adj.). *Island* (n.); *insular* (adj.).

#### Paragraph 9

*Summary*—The large number of volcanoes proves that the inside of the earth is very hot. Other proofs are hot springs, hot water and steam gushing out with great force in volcanic districts. It is also well-known in all countries that the heat increases as we go down into the earth.

*Openings*—holes ; apertures ; ছিদ্রনকল। *Numerous*—many ; বহু। *Surface*—outside ; বাহির দিক। *Inferred*—concluded ; অনুমিত।

*Since these openings.....intensely hot*—*Expl.* Geikie explains why the inside of the earth is believed to be very hot. Volcanoes are the passages through which the heated materials of the inside of the earth find their way to the earth's surface. They exist in large numbers. The great number of volcanoes shows that the interior of the earth must be extremely hot.

*Gathered*—collected ; obtained ; প্রাপ্ত হওয়া। *Other proofs.....heat*—other facts within our experience that go to prove the existence of the great heat within the interior of the earth. *Hot springs*—natural fountains which send up jets or streams of hot water from inside the earth ; উষ্ণপ্রস্রবণ। *Volcanic districts*—regions situated in the neighbourhood of active volcanoes ; আগ্নেয়গিরির নিকটস্থ প্রদেশসকল। *Gush out*—issue ; rise up ; বেগে উথিত হয়।

*At intervals*—from time to time ; now and then ; যাবে যাবে । *Gush out at intervals*—These springs are, therefore, called “gushers” or Geysers. The hot springs of Rajgir and Monghyr in Behar are well-known in our country. *In some volcanic districts.....feet or more*—The reference may be to the hot springs of Iceland or geysers as they are called. They are about one hundred in number and are situated at a distance of a few miles from Mount Hecla. The largest, called the Great Geyser, throws up at intervals a column of hot water to a height of over 200 feet.

*Long way*—far distant ; বহুদূর । *The wells of Bath*—the hot springs in the town of Bath. *Bath*—the most famous watering-place in England. It is the most important town in Somersetshire and is situated in the wooded valley of the Avon. The water of the springs of this town has been known to possess medicinal properties from early times ; hence the town attracts crowds of visitors. The temperature of the springs varies from  $97^{\circ}$  to  $120^{\circ}$  Fahr. The hot springs rise near the river bank in the centre of the city. ( $120^{\circ}$  Fahr.)—i.e., the water of the wells of Bath is  $120$  degrees hot. The figure 0 at the head of 120 is a symbol for degrees. *Fahr.*—abbreviation of Fahrenheit, i.e., the kind of thermometer of which the boiling point is marked  $212^{\circ}$  and the freezing point  $32^{\circ}$ . The clinical thermometers, commonly used in this country for measuring the body-heat of patients, belong to this class. N.B. These thermometers are so called because they were invented by G.D. Fahrenheit (1686-1739). He was a German physicist but mostly lived in England and Holland. He introduced the thermometric scale known by his name and still extensively used in many countries of the world.

*Even in England,.....quite warm*—( $120^{\circ}$  Fahr.)—The author means to say the water of the wells of Bath is quite warm. It has a temperature of  $120^{\circ}$  by the Fahrenheit thermometer. Bath is a town very far away from any active volcano. So we cannot say that the heat of its hot springs comes from any neighbouring volcano. What then is the cause of this heat ? There is only one explanation possible. It is that the heat comes from the interior of the earth.

*In all countries*—i.e., whether they contain volcanoes or not. *The heat increases.....earth*—The inner parts of the earth, as we go deeper and deeper down into it, grow more and more hot. *Mine*—an excavation in earth from which metals, coal, salt, etc. are dug out. *Rock*—i.e., on the sides and bottom of the mines. *In the same proportions*—at the same rate ; সেই অনুপাতে । *At no great distance beneath us*—i.e., at a short distance beneath the surface of the earth ; আমাদের নীচে বহুদূর নহে । *If the heat continues.....beneath us*—From mines also we get a good idea of heat inside the earth. As we go deeper and deeper down into the earth, we find that the heat increases more and more. This takes place in every part of the earth. If this rate of increase of the heat continues, we may be quite sure that at a comparatively small depth below the surface of the earth, the rocks are intensely hot. *The conclusion has, therefore, been drawn*—It has, therefore, been inferred ; হুবহু এই সিদ্ধান্ত করা হইয়াছে ।



*Comparatively*—as opposed to absolutely ; relatively ; i.e., in comparison with the depth and heat of the interior ; অপেক্ষাকৃত । *Shell*—hard external coating or covering ; খোলা । *Crust*—This word means the same thing as a *shell*.

*This globe on which we live.....intensely hot*—We live on the outer surface of the earth which is harder and cooler in comparison with its interior. But within the earth a vast ocean of fiery liquid is burning and boiling with an intense heat.

বসন্তুমান—পৃথিবীর অভ্যন্তর পর্যন্ত এই হিমসমূহ সংখ্যায় এক অধিক বলিয়া ইহা সিদ্ধান্ত করা হইয়াছে যে, (পৃথিবীর) অভ্যন্তর অভ্যন্ত উত্তপ্ত । কিন্তু এই অভ্যন্তরীয় উত্তাপের অক্ষাংশ প্রভেদে সংগ্রহ করা যাইতে পারে । অনেক দেশে উষ্ণপ্রবাহ উপর উঠে । আগ্নেয়গিরির কোন কোন অংশে উষ্ণ জল ও বাষ্প নরমে নরমে প্রানবলে নির্গত হইয়া (বাডাসে) একপদ বা তত্কারিক ক্রিষ্ট উত্তেজিত হয় । কোন ক্রিয়ামূল আগ্নেয়গিরি হইতে দূরে অবস্থিত ইংলণ্ডে Bath নগরের উষ্ণপ্রবাহের জনবলে গরম (Fahrenheit ১২০° ডিগ্রি) । ইহাও জানা আছে যে, সমস্ত দেশেই আমরা বাটের নীচে বসন্তে নাশিত থাকি, উত্তাপ ততই বৃদ্ধি পাইতে থাকে । খনি বসন্তে গভীর, ইহার জনবলে পাথর ও বাষ্প ততই উঠে । যদি উত্তাপ সেই অল্পপাচ বৃদ্ধিপ্রাপ্ত হইয়া থাকে, তাহা হইলে আমাদের নীচে অবস্থিত প্রস্তরগুলি উত্তাপে অবশ্যই রক্তবর্ণ হইবে । অতএব এই সিদ্ধান্ত করা হইয়াছে যে, আমাদের বাসস্থান ভূবলের একটী অপেক্ষাকৃত শান্ত ও শীতল বাহিরের খোলা আবরণ আছে, কিন্তু তাহার (পৃথিবীর) অভ্যন্তর ভাগ ভীষণ উত্তপ্ত ।

#### Paragraph 10

*Summary*—The earth is violently shaken by volcanic eruptions. The earth is also affected by other movements, and is continually subject to slight tremors ; (কম্পন) । When the trembling becomes perceptible, then it is called an earthquake. Earthquakes vary in degrees of intensity. They are frequent and destructive in mountainous regions, along sea-coasts and around active volcanoes.

*Shake the ground*—cause the ground in the neighbourhood of a volcano to tremble ; ভূমি কাঁপায় । *Violence*—intensity ; force ; প্রচণ্ড বেগ । *Solid*—firm ; stable ; দৃঢ় ; অচল । *Affected*—acted on ; influenced ; বিচলিত । *Remote*—distant ; দূর । *Movements remote from any volcano*—Movements or tremblings that take place far away from a volcano and are caused by something other than volcanic activity. *Delicate instruments*—sensitive implements for scientific work ; সূক্ষ্ম যন্ত্রসকল ।

*Revealed*—disclosed ; shown ; দেখাইয়াছে । *Beneath us*—beneath our feet. *Perfectly steady*—quite stable or motionless ; সম্পূর্ণভাবে নিশ্চল । *Slight*—not severe ; feeble ; সামান্য ; ক্ষীণ । *Tremors*—trembling movements. N.B. The instruments, by which the movements of the earth are recorded, are called *seismographs* or *seismometers*. A simpler form of the instrument is called *seismoscope*. These instruments show the force, place, direction, etc. of an earthquake. They record the most subtle tremors of the earth's surface, caused by the slightest disturbance within it.

*Though the ground beneath us.....tremors*—This solid earth of ours seems to be quite firm and motionless so far as we can see. Yet there

are quakes going on on its surface at all times. The shocks, however, are mostly so mild and gentle that we cannot always perceive them with our senses. But very sensitive instruments have been made which tell us even of these imperceptible movements.

*Quite perceptible*—i.e., easily felt without the help of instruments ; বেশ শক্ত বা বোধগম্য । *Earthquake*—or simply 'quake' ; ভূমিকম্প । *Feeble*—faint ; দুহ । *Sensible*—perceptible ; বোধগম্য ; অনুভবগম্য । *Concussion*—violent shaking ; agitation ; shock ; প্রবল কম্পন ; সংঘর্ষ । *Convulsed*—violently shaken or agitated ; আলোড়িত । *Rent open*—torn asunder ; split ; বিদীর্ণ । *Whereby the ground.....killed*—The damages, caused by the recent earthquakes in Bihar and at Quetta, fully bear out the truth of this remark.

*When the movement becomes strong.....are killed*—Expl. Geikie points out that the earth's surface is being constantly shaken by slight movements. This is shown by very delicate scientific instruments. When the earth-movement becomes strong enough to be perceived by us with our senses, it is known as an earthquake. Earthquakes differ in strength. Some earthquakes shake the earth very mildly. We can hardly perceive them. Other earthquakes are terrible and destructive ; they violently shake the earth's surface, sometimes split it open. They throw down trees, rocks and buildings. Sometimes thousands of men lose their lives.

*Particularly*—especially ; বিশেষভাবে । *Are more particularly frequent and destructive*—i.e., occur very often and cause heavy loss of life and property. *In mountainous regions*—This is proved by the fact that during the Bihar earthquake the shock was most severe in Nepal and in the districts lying at the foot of the Himalayas. *Borders*—coasts ; উপকূল । *Along ocean borders*—This is proved by the violence of the Lisbon earthquake of 1755. The whole of the city was practically wiped out on that occasion. In 1902 the town of St. Pierre in the island of Martinique was completely destroyed by a volcanic eruption.

N.B. Some of the most destructive earthquakes have occurred in mountainous regions and near about the sea-coast. The following among others may be mentioned. The earthquake at Lisbon (1755 A.D.), the earthquake in southern Calabria (1783 A.D.), the earthquake at Caracas in South America (1812 A.D.), the earthquake in Assam (1897), the earthquake in Japan (1923), the earthquake in Bihar and Nepal (1934), and lastly the earthquake at Quetta.

বঙ্গভূমির—আগ্নেয়গিরির বিস্ফোরণগুলি ভূমিকে কম্পিত করে—কখনও কখনও অতি প্রচণ্ড ভাবে করে । কিন্তু, এমন কি, আগ্নেয়গিরি হইতে বহুদূরের কম্পনেও এই ক্ষুদ্র পৃথিবী বিচলিত হয় । অতি সূক্ষ্ম যন্ত্রের সাহায্যে প্রমাণিত হইয়াছে যে, যদিও আমাদের চরণনিম্নের ভূমিকে সম্পূর্ণরূপে নিশ্চল বলিয়া বোধ হয়, (তথাপি) ইহা সর্বদাই মৃদুকম্পনে বিচলিত হইতেছে । যখন এই কম্পন বেশ বোধগম্য হইবার মত প্রবল হয়, তখন ইহাকে ভূমিকম্প বলে ; ইহা ভূমির মৃদু, কদাচিৎ বোধগম্য কম্পন হইতে (আরম্ভ করিয়া) ভীষণ কম্পনে রূপান্তরিত হইতে পারে, বাহার দ্বারা (অর্থাৎ, প্রবল কম্পন দ্বারা) ভূমি আলোড়িত, এমন কি, কখন কখন বিদীর্ণ হয়, বৃক্ষ, পর্বত এবং

অট্টালিকাবন্ধ ভূগর্ভিত হয় এবং সমস্ত বন্য নদ নদ্রে লোক নিহত হয়। ভূমিকম্প ঘটনার পার্শ্বতা প্রদেশে, সমুদ্রের উপকূল এবং হিমালয় (মৌর্য) আয়তগিরিসমূহের চতুর্দিকেই প্রায়শঃ ঘটিয়া থাকে এবং বিশেষভাবে ধ্বংসকর হয়।

**Grammar, etc.**—*Explosion* (n.); *explosive* (adj.); *explode* (v.). *Reveal* (v.); *revolution* (n.). *Feeble* (adj.); *feebleness* (n.); *enfeeble* (v.). *Convulse* (v.); *convulsion* (n.); *convulsive* (adj.). *Rent*—past tense of 'rend'.

### Paragraph 11

**Summary**—Violent earthquakes cause much loss of life and property. There are slow earth-movements which change the face of the earth more permanently. By their action the surface of the earth is raised in some places and is sunk in other parts. In seas, hidden rocks slowly raise their heads above the surface, while dry land by the sea-coast is often slowly swallowed up by the sea.

*May destroy much life and property*—may be very destructive in their effect. The reference is to what has been said on the subject in the previous paragraph.

*Permanently*--as opposed to *temporarily*; in a lasting manner; স্থায়ীভাবে। *Alter*—change; পরিবর্তন করা। *The face of the globe*—the appearance of the surface of the earth; গোলাকর্ষের উপস্থিতি। *Another kind of earth-movement*—a different sort of motion affecting the surface of the earth; অল্প প্রকারের ভূমির আন্দোলন। *Startling nature*—sudden or surprising character; আকস্মিক বা বিস্ময়কর প্রকৃতি।

*Of a much slower.....nature—i.e.*, this movement goes on slowly and does not produce a sudden change on the surface of the earth like earthquakes. *Are slowly rising*—are being slowly raised higher as an effect of this movement; ধীরে ধীরে উন্নীত হইয়াছে।

**Page 14.** *Uplifted*—lifting up; the word is used here in the geological sense, meaning a lifting up of a portion of the earth's surface by some elevating force from below; উৎক্ষেপণ; উত্থান।

*Takes place*—occurs; ঘটে। *Maritime tracts*—districts situated near the sea; সমুদ্রের উপস্থিত প্রদেশসকল। *To be covered by the tides—i.e.*, to lie under water during the periodical flow-tides; জোয়ারের সময়ের আচ্ছাদিত অর্থাৎ জোয়ারের সময় নিমজ্জিত। *Tides*—properly the alternate rising and falling of the waters of the ocean and of the rivers connected with it; the flow and the ebb tides; জোয়ার-ভাটা। *Limits*—range, i.e., the height to which the water rises during the tides; সীমা। *Come to lie wholly beyond their limits*—happen to remain completely beyond the reach of water; in other words, the water of the sea, even during high tides, cannot rise to the level of the tops of these rocks. *Once never to be seen at all*—in other words, which lay hidden under water even during the ebb tide; এককালে একেবারেই অদৃশ্য হইল। *One by one*—one after another, i.e., the higher rocks first come into view, afterwards the lower ones; একে একে। *Show their heads above water—i.e.*, their tops rise above the level of the water.

*When this upheaval.....above water*—**Expl.** Geikie speaks of a kind of slow earth-movement which makes vast changes in the earth's surface, and changes it much more permanently than earthquakes. The result of this sort of earth-movement is that some parts of the land are slowly rising (and other parts are slowly sinking). When the upward movement takes place in areas near the sea, the effect may be seen on the rocks. The rocks that used to be covered by the water of the tides, are raised so as to be completely beyond the reach of water. Other rocks which were always under water (and not simply at the time of flow-tides), are also gradually raised; they rise above water, one after another. This upward movement of the rocks in the sea shows that some parts of the earth's surface are slowly rising.

*On the other hand*—conversely; অপর দিকে। *Regions*—tracts; districts; প্রদেশবল। *Sinking*—going down; falling down to a lower level; নিরে বাইয়েহে। *Piers*—"Structures of iron or wood open below running out into the sea and used as promenade and landing stage" (C. O. D.); (বাহার হইতে) উত্তরণ বন্দ। *Sea-walls*—strong walls or embankments on the shore to prevent the encroachment of the sea on land; উপকূল রক্ষার জন্ত নদুয়ের ধারে বাঁধ। *Landmarks*—any object on land that serves as a guide to seamen; দীর্ঘাঙ্ক। *Beach*—sea-coast; সমুদ্রের তুল। *Old landmarks on the sea-beach*—prominent objects, such as rocks cliffs, etc. that used to mark the position of the sea-beach for years. *Enveloped*—properly wrapped or covered, i.e., swallowed up; আবৃত্তি অর্থাৎ নিমজ্জিত। *Encroaches*—intrudes; trespasses; in other words, advances; সীমা লঙ্ঘন করা অর্থাৎ অগ্রসর হওয়া। *As it encroaches.....the land*—as the sea advances more and more on the land. *On the other hand.....on the land*—In the previous sentence Geikie referred to the action of the slow earth-movements by which certain places gradually rise to a higher level. In this sentence he refers to a converse process. By this, other regions gradually sink to a lower level. In these places the sea is slowly advancing on the land and swallowing up prominent objects, such as, piers, sea-walls, rocks, etc. These objects that used to mark out the shore for ages past, have all gone under the sea one by one.

N.B. Tennyson poetically describes both these processes in the following lines of his *In Memoriam*:

"There rolls the deep where grew the tree,  
O earth, what changes hast thou seen!

There where the long street roars, hath been  
The stillness of the central sea".

বসন্তবাদ—যদিও ভূমিকম্পগুলি বহু ভীষণ ও সম্প্রতি ধ্বংস করিতে পারে, তাহার পৃথিবীর উপরিভাগকে স্থায়ীভাবে ততটা পরিবর্তিত করে না যতটা ইহা অপেক্ষা অনেকাংশে দুহু ও অপেক্ষাকৃত অল্প আতঙ্কজনক দ্রবনের এক প্রকার ভূচাঞ্চল্য করিয়া থাকে। ভূপৃষ্ঠের কোন কোন অংশ ধীরে ধীরে উঠিতেছে। যখন এই উত্থান (বা উৎক্ষেপ) নদুহ-সংলগ্ন অঞ্চলে ঘটে, (তখন) যে

সমস্ত পাহাড় জোয়ারের সময় সর্বদা জলমগ্ন থাকিত, তাহারা (পাহাড়গুলি) সম্পূর্ণরূপে জলের নাগালের বাহিরে উঠিয়া পড়ে (অর্থাৎ সমুদ্রের জল সেখানে আসে পৌছিতে পারে না); এদিকে অজ্ঞাত পাহাড়গুলি, বাহাদিগকে পূর্বে কখনও দেখা যাইত না, (তাহারা) একে একে জলের উপর তাহাদের নাথা তুলিতে আরম্ভ করে। অপর দিকে, কোন অঞ্চল ধীরে ধীরে ডুবিয়া যাইতেছে। সমুদ্র (তীর-ভূমির উপর) যত দূরে এবং যত উচ্চে অগ্রসর হইতেছে, ততই তীর-সংলগ্ন অবতরণ-মণ্ড, সাগর-প্রাচীর এবং অপরাপর পুরাতন তট-নির্দেশক চিহ্ন একে একে সমুদ্রগর্ভে নিমজ্জিত হইয়া যাইতেছে।

### Paragraph 12

**Summary**—The slow earth-movement gradually raises some parts of the earth's surface and the sinking of portions of the ocean-floor lowers to some extent the level of the sea. The result is that dry land exists on the face of the earth. Otherwise dry land would have been wholly swallowed up by the sea. For land is being continually worn away by water in the form of rain, frost, rivers, glaciers and the sea.

*Even at the present day etc.*—Some examples of this may be given :

"In 1822, 1835, and 1837, Chile (in South America) was ravaged by subterranean disturbances that very perceptibly raised the coast from Valdivia to Valparaiso, over a stretch of 200 leagues (a league=about  $2\frac{1}{2}$  miles). Rocks until then always under water rose to two and three metres above the level of the sea....."

Even more appropriate is the following example :

"Observations extending over more than a century show that around the Scandinavian Peninsula the waters of the Baltic and of the North Sea are gradually subsiding at the rate of about one metre (slightly above a yard) in a century ; or to be more exact, the ground is gradually rising at the same rate."

**Outer part**—surface ; বহির্ভাগ। *To raise some regions.....the sea*—The reference is to rocks that were once sunk under the sea but afterwards rose above the water. *To increase the height of others*—to raise other regions to a greater height ; অপর সকলের উচ্চতা বৃদ্ধি করা। *Reflecting*—thinking over ; considering ; চিন্তা করিয়া। *Process*—series of changes or motions ; the manner in which some parts of the earth's surface are being slowly raised. *Perceive*—understand ; বুঝিতে পারা। *Elevations*—upheavals ; upward movements. *Continues*—exists ; remains ; আছে। *Face*—surface ; উপরিভাগ।

*Reflecting on the process.....of the earth*—If we calmly think over these earth-movements by which one region or another is lifted up to a higher level, we shall understand one thing. We shall find that it is due to these operations that dry land still remains on the surface of the earth. But for this upward movement the whole of the earth's surface would have gone under the water of the sea long ago. *Rain and frost, rivers, glaciers, and the sea*—These are the different forces of nature under whose action the surface of the land crumbles away. *Rain*—Clay, mud, sand and other minute particles of land are carried away by rain-water from the dry land into rivers and seas. *Frost*—frozen dew or

vapours. In a previous chapter of his "Physical Geography" Geikie has explained how rocks and stones crumble away under the influence of frost.

*Rivers, glaciers*—These carry away the solid portions of land including stones into the sea. *The sea*—The coasts of the sea are worn away by the action of the sea-waves. *Check*—hindrance ; stop ; বাধা ।

*To wear down*—to consume or waste away by degrees ; ক্ষয় করা । *That surface*—i.e., the face of the dry land. *If rain and frost, rivers... land*—if rain and snow, rivers and the sea had gone on doing their work in washing away the earth's surface and if there had been nothing to repair the loss. *Indeed must have disappeared long ago*—i.e., there would have been no dry land in the world, it would have gone under the water of the sea.

*If rain and frost.....long ago*—Expl. Geikie explains how dry land continues on earth, though the earth's surface is being constantly worn away by various forces. Water in different forms (rain, frost, rivers, glaciers and the sea) is wearing down dry land ; it is making the land crumble. It is driving ceaselessly particles of land to the sea. This has been going on since the beginning of the earth's history. . . all dry land would have disappeared ; it would have been swallowed up by the sea long ago if there had been no counteracting force. The counteracting force is the slow earth-movement which makes some parts of the earth's surface rise gradually. So dry land exists. Thus we have land as well as sea on earth—it is not one universal sea, with water, water everywhere.

**N.B.** The student should now be able to understand clearly how the surface of the earth is prevented from going under the sea even though it is being continually worn away. In the first place, movement from inside the earth continually pushes up its outer crust ; secondly, some parts of the sea-bed, by the same movement, are raised so as to form dry land. Thirdly, some tracts of the ocean-floor sink inward and thus lower the level of the sea. This also has the effect of keeping up the level of the land surface.

*On the one hand*—on one side ; এক দিকে । *Pushing out*—forcing up ; upheaval ; উত্থাপন । *From within*—i.e., by the action of the forces of nature inside the earth. *Higher level*—greater height. *Bed*—bottom ; তল । *Parts of the bed.....from land*—Portions of the bottom of the sea are raised so high as to form dry land. *Larger tracts*—more extensive areas or regions ; বৃহত্তর ভূখণ্ডসকল । *Ocean-floor*—bed or bottom of the ocean ; সমুদ্রের তলদেশ । *Sink inward*—go down ; subside to a lower depth ; ভিতর দিকে বসিয়া যায় । *Ocean-basins*—depressions in the bed of the ocean ; মহাসমুদ্রের তলদেশ ।

*In some measure*—to some extent ; কতক পরিমাণে । *The level of the sea*—the level of the surface of the sea ; সাগর-তল রেখা । *Thereby*—as an effect of the deepening of the basin.

বঙ্গবাসী—অতএব আমরা জানি যে, বর্তমান কালেও পৃথিবীর বহির্ভাগের বা খোলা গতির (আলোলনের) একটা কল হইতেছে যে, কোন কোন ভূভাগ সাগর-জলের উপরে উত্থিত হয়, এবং বাহা পূর্বে হইতেই শুক ভূমি আছে, এরূপ অপর কতকগুলির উচ্চতা বন্ধিত হয়। এই প্রাকৃতিক নিয়নের বিষয় চিন্তা করিলে, আমরা শীঘ্রই বুঝিতে পারি যে, এরূপ উন্নয়ন ঘাই হইতে পারে (আজও) পৃথিবীর উপরিভাগে বিস্তারিত রহিয়াছে। যদি বৃষ্টি এবং তুষার, নদী, তুষার-নদী এবং নম্র জমাগত এবং অবাধে ভূপৃষ্ঠকে ক্ষয় করিতে থাকে, তাহা হইলে সেই ভূপৃষ্ঠ বা উপরিভাগ অবশ্যই শেষে অদৃশ্য হইয়া যাইবে এবং বাস্তবিক বহু পূর্বেই (সমুদ্রগর্ভে) অদৃশ্য হইয়া যাইত। কিন্তু এক দিকে পৃথিবীর উপরিভাগের কোন কোন অংশকে ভিতর হইতে উর্দ্ধ দিকে ঠেলিয়া দিবার কল ভূমিভাগের কতক অংশ উচ্চতর সমতলে উত্তোলিত হয় এবং সমুদ্রতলদেশের কোন কোন অংশ সম্পূর্ণরূপে উন্নত হইয়া ভূমি গঠন করে। অপর দিকে, কোন কোন বৃহত্তর ভূভাগ, বিশেষতঃ মহাসমুদ্রের তলদেশ, বীচে নানিতেছে, এইরূপে মহাসমুদ্রগর্ভ গভীরতর হয় এবং তাহা দ্বারা মহাসমুদ্র জলরাখা কতকটা নানিয়া যায়।

Grammar, etc.—*Sea* (n.); *marine* (adj.). *River* (n.); *riverine*, *riparian* (adj.).

### Paragraph 13

**Summary**—In almost every country we have proofs that again and again land has sunk under water and has been raised up. Most of the hills and valleys of the earth are formed of rocks that once lay in the bottom of the sea.

*This kind of oscillation*—this sort of upward and downward movement of the different parts of the earth's surface. *Oscillation*—properly, a movement backward and forward; here used to mean upward and downward movements; আলোলন। *Happened many times*—occurred again and again; বহুবার ঘটিয়াছে। *In all quarters of the globe*—in all parts of the earth; পৃথিবীর সর্বত্র। *Our hills and valleys*—i.e., the hills and valleys that we see on earth. *Formed of*—made up of; গঠিত। *Originally*—at first; at an early period; প্রথমে। *Laid down*—i.e., sunk; শয়িত। *Subsequently*—at a later time; পরে। *Raised into land*—i.e., raised above the level of the sea, so as to form dry land. *Most of our hills.....into land*—Most of the hills and valleys that we see on the surface of land, were not always there. They were once completely sunk under the sea. At a later period they were gradually pushed up by earth's movement.

*Repeatedly*—again and again; পুনঃ পুনঃ। *Submerged*—sunk under water; জলমগ্ন। *Re-elevated*—raised above the surface of water again; পুনরায় উত্তোলিত। *In almost every country.....re-elevated*—Geikie here refers to the fossil remains of marine animals, found in the different strata (স্তর) of hills and valleys. These remains are found even on the peaks of the highest mountains of the world. Moreover, they occur in different strata or layers of the earth's surface. From all this the natural conclusion is that these mountains sank and rose above water several times. N. B. Geikie refers to this point more fully in the following passage :—"You know that it (the landscape of central England) has not always worn the aspect which it presents to-day. You have observed in these ridges

proofs that the sea once covered their site. You have seen the remains of long extinct shells, fishes and reptiles that have been disinterred from the mud and silt left behind by the vanished waters. You have found evidence that not once only, but again and again, after vast lapses of time and many successive revolutions, the land has sunk beneath the ocean and has once more emerged"—*Lecture on Science in Education*.

বস্তুবাদ—(ভূপৃষ্ঠের) এইরূপ স্পন্দন (সকালন) পৃথিবীর সর্বত্রই বহুবার ঘটিয়াছে। যে সমস্ত প্রস্তর পূর্বের সমুদ্রের তলদেশে ছিল এবং পরে উত্তোলিত হইয়া ভূভাগে পরিণত হইয়াছে, তাহা দ্বারা ই আবার (বর্তমান জগতের) অধিকাংশ পাহাড় ও উপত্যকা গঠিত হইয়াছে। আর প্রত্যেক দেশেই এনা পাহাড় যার যে, ভূভাগ বারবার জনন হইয়াছে এবং পুনরায় মল হইতে উঠিয়াছে।

### Questions and Answers

Q. 1. *What are the materials from which we can draw any inference regarding the interior of the earth?*

Ans. See Summary of Paragraph 2.

Q. 2. *Describe the appearance of a volcano (i) before an eruption and (ii) during an eruption.*

Ans. (i) *A volcano just before an eruption :*

A volcano before an eruption appears as a conical mountain with the top cut off. White cloud rises from its summit as we look at it from a distance. The white cloud is nothing but steam and vapours. The vapours are sometimes suffocating. As you ascend the mountain, you find that the outer slopes consist of loose stones, ashes and partly of rough black sheets or rock, like the slags of an iron furnace. When the summit is reached, it is found to be a great basin with steep rocky walls descending into the depths of the mountain. The cauldron-shaped hollow at the top is called, the *Crater*. At the bottom is a red-hot pool of burning liquid, covered mostly with a black crust. The intensely heated liquid is melted rock or *Lava*. Showers of stones and dust are thrown off, and they fall back into the crater or down the sides of the mountain.

(ii) *A volcano during an eruption :*

A day or two before the eruption, the ground around the mountain begins to tremble. Then a series of violent explosions follow. The heart of the volcano is torn open. Sometimes the upper part of the mountain is blown into the air. Then huge clouds of smoke and steam rise in the air thousands of feet high and carry with them fine dust and red-hot stones. The heavier stones fall back into the crater, or roll down the sides of the mountain. The finer ashes spread over the sky, and make the day dark as midnight many miles around. The ashes partly settle down on the surrounding country as a thick covering and partly are carried away into other regions by upper currents of the air. Molten lava rolls down



the outer side of the mountain and even reaches gardens and houses at the foot, burning up whatever it touches. This continues for days or weeks till the volcano exhausts itself and becomes quiet again.

Q. 3. State what you know of the terrible eruption of Vesuvius in the first century and of the destruction it caused.

Or,

Describe the eruption of Vesuvius which destroyed Pompeii and Herculaneum. (C. U. 1938)

Ans. See Summary of Paragraph 7.

Q. 4. Name some of the principal volcanoes of the world and indicate their position.

Ans. See Summary of Paragraph 8.

Q. 5. What are the proofs given by Geikie as regards the internal heat of the earth?

Ans. See Summary of Paragraph 9.

Q. 6. (a) "The conclusion has, therefore, been drawn that this globe on which we live has a comparatively thin, cool, outer crust within which the interior is intensely hot"—How does Geikie draw this conclusion?

(b) Describe a volcano in eruption. (C.U. 1942)

Ans. (a) *Internal heat of the earth*: The outer surface of the earth is cool but its interior is intensely hot. In comparison with the size of the whole earth, the cool outer surface is but a thin crust. Geikie gives the following proofs of the heat of the interior of the earth:

*The first and foremost proof is the existence of volcanoes all over the earth.* A volcano is a burning mountain. From a distance it looks like a conical mountain with its top cut off. A white cloud is seen to rise out of its summit. But it is not cloud but smoke, and it issues out of the volcano. If we ascend the mountain and go near the top, we shall find the ground hot and see puffs of steam and stifling vapours coming out from it. Then we shall see that the summit is not a level top but a great basin. Looking down below we shall see a fiery pool. There some liquid is glowing at white heat. This liquid is nothing but melted rock and is called *lava*. Jets of red-hot liquid issue every now and then out of the pool and harden into stone when cooled in the air. Showers of stone and ashes are also shot forth from it; and clouds of steam constantly come out of it. The hot air and steam, the melted mass at the bottom, the stones and ashes shot forth from below—all these prove that the inside of the earth is extremely hot. The power of this underground heat shows itself most markedly at the time of the eruption of volcanoes.

*Besides volcanoes, there are other proofs of the intense heat of the interior of the earth. Two of these proofs are—the existence of hot*

*springs and the increase of heat as one descends deeper and deeper into the earth. In many countries hot springs rise to the surface. In some volcanic districts hot water and steam gush out at intervals with great force into the air for a height of a hundred feet or more. Then, in all countries the heat increases as we descend into the earth. The deeper a mine, the warmer are the rocks and air at its bottom. If the heat continues to increase at the same rate, the rocks must be red-hot at no great distance beneath us.*

(b) See *Ans. to Q. 2 (ii)*.

Q. 7. *What are earthquakes and where do they occur most?*

*Ans. See Summary of Paragraph 10.*

Q. 8. "Though earthquakes may destroy much life and property, they do not permanently alter the face of the globe so much as another kind of earth-movement of a much slower and less startling nature"—*Describe this kind of earth-movement.*

*Ans. See Summary of Paragraphs 11-13.*

Q. 9. *Explain the following with reference to the context :*

(1) **Volcanoes or Burning-mountain.....**

**communication. (C. U., 1944)**

(Paragraph 2)

(2) *From this fiery.....cooled in the air.*

(Paragraph 3)

(3) *And as in the case....sensible diminution.*

(Paragraph 5)

(4) *This state of matters.....given off.*

(Paragraph 6)

(5) *Since these openings.....intensely hot.*

(Paragraph 9)

(6) *When this upheaval.....above water.*

(Paragraph 11)

(7) *If rain and frost.....long ago.*

(Paragraph 12)

Q. 10. *Write short notes on the following :*

*We are merely like flies walking over a great hill ; burning-mountains ; "eruption" ; truncated summit ; the vegetation of the lower grounds ; the slags of an iron furnace ; glowing with a white heat ; the heart of the volcano is torn open ; the volcano exhausts itself ; villas ; the Old World ; a mere desert of gray dust and stones ; their very sites were forgotten ; the hardened volcanic accumulations ; causeway ; the basin of the Mediterranean ; the Pacific Ocean is girdled round with volcanoes ; hot springs ; the wells of Bath ; 122° Fahr. ; maritime tracts ; piers ; old landmarks on the beach ; to wear down the surface of the land ; ocean-basins.*

*Ans. See Word Notes.*

Q. 11. *What and where are the following ?*

*Etna ; Vesuvius ; Herculaneum ; Pompeii ; Naples ; Stromboli ; Santorin ; Iceland ; Andes ; Krakatoa ; Aleutian Isles ; Bath.*

*Ans. See Word Notes.*

Q. 12. *Write a short note on the incident referred to in the following :*

*Where in August 1883.....recent times.*

(Paragraph 8)

*Ans. See Word Notes of Paragraph 8.*

# Laurence Binyon (1869-1943)

## INTRODUCTION

**Life and Works**—Laurence Binyon, poet and prose writer, was born at Lancaster on the 10th August, 1869. He was educated at St. Paul's School and Trinity College, Oxford. At Oxford he was a contemporary of Stephen Phillips, Arthur Shearly Cripps and Manomohan Ghose. It is interesting to recall the fact that the four young men were intimate friends and were the joint authors of a collection of poems named *Primavera*. Laurence Binyon wrote the introduction to it.

He was a brilliant student. He won the Newdigate Prize for Poetry in 1890. On leaving Oxford, he entered the British Museum and was at first kept in the Department of Printed Books. Soon, however, he was transferred to the Department of Prints and Drawings. He became the Assistant Keeper of this department in 1909. He received further promotion till he attained the office of the Keeper of Prints and Drawings in 1932. He retired in 1933.

Laurence Binyon is a man, cultured, learned, and he has won fame as an orientalist. He lectured in the United States on three occasions—1912, 1914, 1926. On the first occasion he was the Lowell lecturer of the year. He lectured in Japan also in 1926. Harvard University appointed him Charles Eliot Norton Professor of Poetry during the term, 1933-34. He was President of the English Association, 1933-35 and President of the English Verse-speaking Association, 1934-35.

Honours were showered upon him. Oxford University created him an honorary Fellow and conferred an honorary D. Litt. upon him. Glasgow University followed with an honorary LL.D. He was a Fellow of the Royal Society of Literature, *Officier de l'instruction Publique* and a member of the Academic Committee. He died on the 9th March, 1943.

Some of his books are listed below :

*Lyric Poems* (1894) ; *Poems* (1895) ; Edited *Shilling Garland* (1895-98) ; *London Visions* (1895, 98) ; *The Praise of Life* (1896) ; *Porphyryon and other Poems* (1898) ; *Western Flanders* 1898) ; *Odes* (1900) ; *Death of Adam* (1903) ; *Penhesilea* (1905) ; *Paris and Cenone* (1906) ; *Catalogue of English Drawings in the British Museum* (1898, 1900, 1902, 1907) ; *William Blake* (1906) ; *Painting in the Far East* (1908) ; *England* (1909) ; *The Flight of the Dragon* (1911) ; *Botticelli* (1913) ; *Auguries* (1913) ; *The Winnowing Fan* (1915) ; *Bombasts in the Shades* (1915) ; *The Anvil* (1916) ; *The Cause* (1917) ; *Catalogue of Japanese Woodcuts in the British Museum* (1917) ; *For Dauntless France* (1918) ; *The New World* (1918) ; *The Four Years* (1919) ; *Sakuntala* (1920) ; *The Secret* (1920) ; *Court Painters of the Grand Mogul* (1921) ; *Drawings of W. Blake* (1922) ; *Arthur* (1923) ; *Japanese Colour Prints* (1923) ; *The Followers of William Blake* (1924) ; *The Golden Treasury of Modern Lyrics* (edited) (1925) ; *Blake's Engraved Designs* (1926) ; *Boadicea* (1927) ; *Versions from Dante* (1928) ; *Poems of Nisami* (1928) ;

*Landscape in English Painting and Poetry* (1929) ; *Akbar* (1932) ; *Persian Miniatures* (1933) ; *Brief Candles* (1938) ; *Art and Freedom* (*Romanes Lecture*) (1938).

An estimate of Laurence Binyon—"Laurence Binyon is a poet of much.....subtlety, but one in whom the philosophical dilemmas and distresses of his time come in a guise so strained and tenuous as to be scarce recognizable. He almost never refers directly to abstract nature and when he does, characterises her, realistically enough, as

~indifferent Nature, affable  
To all philosophies, of each unknown...

Nor does he make much use of...God. He shares the general sentiment of man's oneness with the universal flow of things.

"His spiritual struggle is carried on, it seems, more purely within his own soul, without theoretical formulations and largely without reference to the hard, given facts of nature and life. 'Time's heir' gropes in darkness, having wrought his own desolation.....The problem of Binyon is one of spiritual therapeutics not to be solved by any philosophy of nature"—*Joseph Beach*.

Laurence Binyon as a writer of English Prose—Laurence Binyon has written a considerable amount of poetry and drama. His best work has been done in poetry. He is not a prose writer of high eminence.

Laurence Binyon writes good prose. His style is simple. Sometimes it is a little precious and cloyed, reminiscent of Walter Pater in his weaker moments.

Binyon is a poet and a connoisseur of painting. His prose work is partly coloured by the emotion and imagination of the poet. He is a poet who has wandered into prose. His descriptions form pictures, minute and detailed.

His prose has one quality which prevents it from being commonplace. It has the detachment of the scholar and the recluse. He differs from Vincent Smith but is not seen in a partisan role. He is a great admirer of Akbar but his admiration is 'this side idolatry'.

Critical Appreciation—Laurence Binyon is a poet and a cultured scholar. By instinct and attainments Binyon is a very sympathetic critic of Eastern life and character, especially of the sixteenth century. His insight as a poet enables him to penetrate deep into the nature of Akbar and of the period in which he lived.

The vast mass of documents and facts relating to his subject is fully assimilated by him. Binyon's Akbar cannot be lightly brushed aside as a mere summary of Vincent Smith's *Akbar, the Great Mogul*. He draws his own conclusions, though sometimes borrowing materials from Vincent Smith's book.

Binyon is no dry-as-dust historian. Like Lytton Strachey, he is interested in human personality ; but he has the poet's temperament and sympathy which Lytton Strachey cannot claim. His work is mainly an interpretation of Akbar ; and this difficult thing he has achieved with marvellous ease. So in a way it is an original work. Binyon reveals a fine 'historic sense'. He understands, as Vincent Smith does not, the complexity of Akbar's character and the difficulty of doing justice to it.

He understands that Abu-l Fazl's testimony is not above suspicion. He places more reliance on the Jesuit Fathers but he weighs even their evidence very carefully. And he knows that Bartoli's remarks in a mood of disappointment are unjust to Akbar.

He can at times produce a pictorial effect. He has drawn a fine pen-picture of the great hero and his magnificent court.

Akbar the man stands out of the picture, throbbing with vigorous life. The dramatic turning-points in the career of his hero are graphically described. Binyon's purpose is not to write history, but to give a sketch of Akbar's life and times. In this task he has been eminently successful.

"The insight of the poet and the knowledge of the Orientalist are most happily blended, and the reader will here find the most vivid portrait of the great Mogul Emperor that has yet been drawn in English"  
—*The Times Literary Supplement*.

### LIFE OF AKBAR

Akbar was a born king of men with a rightful claim to rank as one of the greatest sovereigns known to history. That claim rests securely on his extraordinary natural gifts and his magnificent achievements. He is generally regarded as the greatest Mogul Emperor of India. He was the eldest son of the Emperor Humayun and grandson of Babur, the founder of the Mogul Empire in India. He was born in 1542.

*Akbar's difficulties after succession to the throne*—Humayun died in 1556. At the time of his father's death Akbar was in camp with his guardian, Bairam Khan. Just after his father's death he was engaged in the pursuit of Sikandar Sur, nephew of late Sher Shah. Sikander had been trying to win the crown for himself. There was another rival claimant to the throne, Muhammad Shah Adil, residing at Chunar. His interests were in the hands of his capable Hindu minister and general named Hemu. Hemu had already occupied Agra and Delhi. He had pretensions to the kingship. He thus became Akbar's most formidable rival.

*Second Battle of Panipat (1556) and end of the Sur Dynasty*—In November, 1556, Bairam Khan and Akbar met Hemu at Panipat (here, thirty years earlier Babur had routed and slain Sultan Ibrahim Lodi). Bairam defeated Hemu and asked his ward, Akbar, to slay the pretender with his own hand. Akbar did it with great reluctance. Agra and Delhi were occupied by Bairam, and the pretensions of the Sur family to the sovereignty of Hindusthan came to an end. Akbar's position as the successor of Humayun was thus unchallenged. But he had still much fighting to do to consolidate his position. The strong fortresses of Gwalior, Ajmer and the Jaunpur province were conquered. Akbar then took the reins of government in his own hand and dismissed Bairam Khan under the pressure of his mother, of Maham Anaga, chief of his nurses and of her son, Adham Khan. Two years of intrigue continued; but Akbar finally released himself from the degrading control of these court ladies. Akbar made Shamsu-d din his prime minister; this enraged Adham Khan. Adham Khan entered with furious rage into the palace and killed Shamsu-d din. Akbar came out from an inner apartment.

A heavy blow from the royal fist felled the traitor. Adham Khan was then hurled from the battlements and killed outright.

*Akbar's Reforms : His Conquests*—Akbar realised at a very early stage in his career that the Padshah of Hindusthan could not be the ruler of the Muslim minority only. His throne must rest on the broad foundation of general loyalty of Hindus and Mussulmans alike. He followed a policy far different from that of the earlier Sultans of Delhi. In pursuance of this new policy Akbar made his first marriage with a Hindu princess, a daughter of Rajah Behari Mall of Amber. At this period (1562-64) he abolished the taxes on Hindu pilgrims, forbade the enslavement of prisoners of war, and remitted the much-hated *jisiya* or poll-tax on non-Muslims. In carrying out these benevolent reforms he showed originality and courage of conviction.

A great lover of pomp and power, brooking no rival near his throne, Akbar was one of the most ambitious of men. He made himself the unquestioned lord of Northern India. He suppressed the independence of every kingdom within the reach of his arm. The conquest of Gujrat was an epoch-making incident in Akbar's history. The annexation gave his government free access to the sea with all the rich commerce passing through Surat. Bengal was later annexed to the Mogul empire. Man Singh, Akbar's general, inflicted a crushing defeat on the brave Rana Pratap of Mewar in the heroic battle of Haldighat. Thus the territory under Akbar's rule, with its huge population, fertile soil, vast commerce, was richer than any other kingdom in the world. The subsequent additions to his dominions comprised Kashmir, Orissa, Sind, Kandahar, Kabul and Ghazni. Having fully established himself as the undisputed sovereign in Northern India, Akbar now turned his attention to the Deccan. He took Khandesh, and Ahmednagar fell after the murder of Chandbibbi, the heroic queen. In 1601 the mighty fortress of Asirgarh passed into his hands. Already he had made himself master of Rajputana. Several of the Rajput princes had given their daughters in marriage to him. Thus his conquests extended from the Arabian Sea on the west to the Bay of Bengal on the east.

*Akbar's love of learning, music, painting and architecture. The Jesuits*—Akbar had an alert and versatile mind. He always retained an intelligent interest in music and invited Tansen, the famous musician to his court. Every form of art attracted him. As a boy he had learned the elements of drawing and painting under two renowned artists. He commemorated the gallantry of Jaimall and Putta, the heroes of Chitor, by causing their statues to be carved and set on stone-elephants placed at the gate of the Agra fort. He loved building and possessed a fine taste in architecture. The magnificent stone-faced walls of the Agra fort were built under his directions. The palace-city of Fathpur-Sikri, twenty-three miles to the west of Agra (built in memory of the famous saint, Salim Chisti) was begun in 1569 and finished seven years after. All the great men of his empire flocked to his court and lived under his generous patronage. He founded a big library, encouraged painting, and got many important books translated from Sanskrit. Important histories of his reign were written in Persian by Abu-l Fazl, Nizamu-d did, Badaoni and others. Abu-l Fazl wrote the history of his great reign in two books, called *Akbar-namah* and *Ain-i Akbari* or Institutes of

**Akbar.** His friends and advisers were men of great ability. They were Faizi, Abu-l Fazl, Raja Man Singh, Rajah Todar Mull (a good commander and revenue expert) and Raja Birbal, a poet and the emperor's companion and jester, unhappily killed in an expedition in the north-west frontier. Some of the Jesuit priests of Goa were invited to his court to hold discussion on the principles and virtues of Christianity. These Jesuits included, among others, Aquaviva, Monserrate and Jerome Xavier.

*Last days*—The last days of Akbar were made unhappy by the armed rebellion of his disobedient son, Prince Salim. At last the prince was reconciled to his imperial father. Akbar died in 1605.

*Akbar as a man*—A great soldier, greater as a ruler and a truly great man, Akbar had a complex character. Absolutely fearless in war, and of wonderful physical strength, Akbar had many virtues, which won him the hearts of his subjects. He was famous for his justice. He made no distinction between the conqueror and the conquered, the Muslim and the Hindu. He was humane and kind. He was by nature simple and straightforward, though in self-defence he had to practise a little duplicity, being surrounded by treachery, jealousy and intrigue. He conciliated the Hindus, and toleration was the basis of his government. A sincere seeker after truth, he built the *Ibadat-Khana* (House of Worship). Here the debates of religious men professing different faiths used to be held. He founded a new religion known as *Din Ilahi*. He summoned to his presence Hindu scholars, Parsi priests and Christian missionaries. He listened to their discussions with reverence and patience. He prohibited the burning of widows on the funeral pyre and suppressed child-marriage. His system of administration was highly efficient. His justice and powers of organization welded together the different parts of his empire into one united whole. In these respects he was much in advance of his time.

**Who were the Jesuits ?**

*"The Jesuits"* is a "popular name for the Society or Company of Jesus, a religious order of the Roman Catholic Church founded in 1534 by Ignatius Loyola. At this time the prestige and authority of the Papacy were gravely imperilled by the rapid secession of Protestant or Reformed churches and in this way Loyola came to be associated with what is called the Counter-Reformation. In 1540 he obtained the sanction of Pope Paul III for the new rule of the Society of Jesus.

"The novitiate (of a Jesuit) lasts two years and then simple vows of poverty, chastity and obedience are taken. The normal period of training is thirteen years. Not all Jesuits proceed to solemn profession, which involves a fourth vow, of special obedience to the Pope to go on missions. The secular and menial offices of the Society are done by lay brothers.

"In the course of time the order spread over Italy, Spain, Portugal, France, Germany, England and Russia but in England its foothold was always insecure, owing to the penal laws against them and all Catholic priests. Its history may be divided into three periods : namely, the rise, the suppression and the restoration. Moreover, Jesuit missionaries were sent to all corners of the earth and wherever they went, they carried with them learning and culture, besides the spiritual message of the

*church.* Numerous martyrs gave up their lives"—Abridged from *Every-man's Encyclopædia*.

### The Three Jesuit Missions to Akbar's Court

#### The First Mission, 1580-83

[Of the first mission, the best and shortest account is Peruschi's ; but further details are supplied by Guzman, who is mainly copied by Du Jarric. Bartoli, who writes later and more diffusely, can only be accepted with caution as a supplement to the above.]

Akbar's attention was first attracted towards Christianity by the news of the arrival of two Jesuits in Bengal in 1576 : but he also received information regarding the Christian faith from an influential Portuguese subordinate of his own, called Peter Tavares.

Akbar sent an envoy to the Fathers at Goa requesting them to send two of their learned men to explain to him the Gospels.

The embassy arrived at Goa in 1579. The Fathers agreed to send a mission and the priests selected for service on the mission were Ridolfo Aquaviva, Antonio Monserrate, and Francis Enriquez.

The mission started on December 13th, 1579, accompanied by Akbar's ambassador, and his interpreter. On the 18th February, 1580, Aquaviva reached Fathpur-Sikri where he was most hospitably received. As the members of the mission limited themselves to the barest necessities of life, they refused to accept a sum of money which was sent to them, and their life of self-denial greatly impressed the Emperor. Three or four days later they presented him with a beautifully bound copy of the Royal Polyglot Bible of Plantyn, printed in 1569-72 for Philip II of Spain. It was in four different languages and in seven volumes. These the Emperor received with great reverence, kissing each volume and lifting it to his head. He asked which volume contained the Gospels and on being told, took it up once more and kissed it. He was then presented with a picture of Christ and another of the Virgin—the latter being a copy of the S. Maria Maggiore at Rome—which he also kissed reverently and gave to his sons to kiss. He also gave orders that his second son, Sultan Murad, should be instructed in the Portuguese language and good morals.

The Emperor allowed the Fathers full liberty to preach and to make conversions. On matters of difficulty he bade them consult Abu-l Fazl and to confide their troubles to him as they would to himself. But the original hope of the Fathers to convert the Great Mogul was not fulfilled. *Father Monserrate* wrote in disappointment : "It may be suspected that Akbar was moved to summon the Christian priests, not by any divine inspiration but by a certain curiosity and excessive eagerness to hear some new thing.....Because if this work had been of God, it could not have been hindered by any inconveniences or obstacles. But inasmuch as it was not of God, it collapsed and melted away of itself." Monserrate left for Goa in the summer of 1582 and Aquaviva early the following year.

#### The Second Mission, 1590-91

We hear nothing further of Akbar's intercourse with the Christians till 1590, in which year, we are told, he began to show unmistakable signs of a distinct leaning towards Christianity. There was then at his court a Greek



sub-deacon named Leo Grimon. The Emperor took the opportunity of sending him to Goa with letters for the Viceroy and for the Father of the Society, asking for a further mission to his court. A mission consisting of Father Leioton and Father Christopher di Vega was sent in 1591. But it came somehow to an abrupt conclusion. Possibly there was some difficulty about the mission accompanying Akbar to Kashmir whither the Emperor went in the spring of 1592.

### The Third Mission, 1595-1605

A third embassy from Akbar arrived in 1594, bearing letters to the Viceroy at Goa requesting the despatch of a further mission. The priest selected by lot was Jerome Xavier, a nephew of the great St. Francis. With him were appointed Father Pinheiro and Brother Benedict de Goes. The mission was received publicly at Lahore with great honour by Akbar himself. Till the very last day of Akbar's life, it was fondly hoped by the Jesuit Fathers that the Emperor would embrace Christianity. But it was not to be so.

The historical value of the Jesuit records—Dr. Vincent Smith speaks highly of the historical value of the Jesuit records. ".....The next source of authentic information concerning Akbar is to be found in the writings of the Jesuit Fathers who visited and resided at his court from 1580. The chief merit of Von Noer's book is that he made considerable use of the works of the Jesuit authors, which had become rare and were almost forgotten. In the seventeenth century they were highly popular and were printed repeatedly in most of the languages of Europe. During the eighteenth century and the greater part of the nineteenth they were overlooked by nearly all authors writing in English, and appear to have been wholly unknown to Elphinstone and Malletson...Failure to read the Jesuits has resulted in the currency of much false history. The Fathers were highly educated men, trained for accurate observation and scholarly writing. They made excellent use of their opportunities at the Imperial Court, and any book which professes to treat of Akbar while ignoring the indispensable Jesuit testimony must necessarily be misleading.....

"The Jesuit publications are so numerous that a full bibliographical account of them would occupy a large space...A good summary is given by MacLagan, and the Revd. Father Hosten has added much new information"—*Akbar, the Great Mogul*, Introduction and Appendix D.

Laurence Binyon also remarks, ".....But of greater interest to us, perhaps, are the vivid accounts given by the Jesuits who stayed at Akbar's court and sometimes accompanied him on his expeditions."

## AKBAR

### Summary

#### Akbar as a conqueror.

Akbar was the grandson of Babur and the eldest son of Humayun. Babur established the Mughal Empire in India and Humayun, his son, held it precariously. Humayun was driven out by rival Afghan rulers ; he recovered his throne and died shortly after.

Akbar had to fight hard for the throne left by his father. He secured his father's throne ; and then annexed many kingdoms in a series of wars of conquest. At last his empire stretched from sea to sea. Except for the Deccan, Akbar became the undisputed master of the whole of Northern India. (Paragraph 1)

**Great as his conquests were, Akbar was even greater as a ruler.**

Akbar was a great conqueror. But he was even greater as a ruler. As a ruler his chief achievement lay in harmonising and uniting a collection of various states, races and religions into a whole. His elaborate organisation, and still more his policy of justice and toleration united the conquered peoples in their loyalty to his rule. Though not an Indian, he thoroughly identified himself with the conquered Indian people. The new administrative system he introduced, the principles and practice he worked out, have been largely borrowed by the English in governing India. (Paragraph 2)

*Akbar the man. The sources of our knowledge about his life and reign. Akbar's appearance and personality.*

**Akbar the man is more interesting than Akbar the conqueror and ruler.**

The character and personality of Akbar are more interesting than his successes as a conqueror and ruler. Binyon proposes to give us a pen-picture of Akbar the man. Vincent Smith in his book, *Akbar, the Great Mogul*, and Abu-l Fazl, a friend and minister of Akbar, in his Persian *Akbar-namah* give us detailed accounts of the life, conquests and administration of Akbar. *Akbar-namah* is the chief original authority. Besides these books, there are other Indian accounts of the life and reign of Akbar. But the vivid accounts of Akbar the man, given by the Jesuit Fathers who stayed on different occasions at Akbar's court and sometimes followed him on his military expeditions, are of much greater interest. (Paragraph 3)

### **Akbar's appearance and temperament.**

Besides numerous contemporary records about Akbar's life and reign, we have many portraits of the Emperor and a large number of miniature paintings depicting his various activities. In his prime of life, Akbar is strongly built ; of medium height and broad-shouldered ; neither lean nor stout. He has a healthy wheat-coloured complexion. His sparkling eyes, rather small, have long lashes. He wears moustaches but no beard. His full, loud voice, and quick and agile movements are noticeable. When he laughs, it is with his whole face. Owing to much riding in youth, he is a little bow-legged. He carries his head a little on one side over the right shoulder. His nose is straight and small. There is a wart, a lucky mark, below his left nostril. He is kingly in appearance and is full of energy. He

has a violent temper ; but he takes precautions. His anger, though terrible, can be easily pacified. He has great curiosity and loves new things. His mind is as eagerly active as his body.

(Paragraph 4)

*Though formally illiterate, Akbar had wide knowledge and a wonderful memory.*

It may seem strange that Akbar, the greatest emperor of the time, a truly cultured man knowing history and poetry and loving religious discussions, was illiterate. He was unable to read and write. We have only one genuine signature of his (reverently attested by his son, Jahangir) on the fly-leaf of a manuscript copy of the *Life of Timur*. The signature seems to have been penned with much difficulty. This only confirms the accepted view that Akbar was illiterate. But he was by no means ignorant. He had books read out to him and his keen memory retained whatever he learnt through the ears.

(Paragraph 5)

**Akbar's magnificent court at Fatehpur-Sikri—his patronage of poetry, painting, music, architecture and his religious toleration.**

Akbar was easily accessible to all, including foreigners. His court at Fatehpur-Sikri, a strange and splendid city, was crowded with Persians, Turks, Hindus and people of other races of different religions. To the people of Europe, 'The Great Mogul' seemed to be a kind of fairy-tale. But the standard of civilization attained at Fatehpur-Sikri, in spite of superficial differences and some barbarities, was closely similar to the contemporary civilization of Europe. The dazzling pomp of Akbar's court might appear a little barbaric. But behind the refinements of the European courts also there lay concealed dirt and ugly things. Akbar patronised and encouraged poetry, music, painting and architecture. He was skilled in drawing and music and a worker in half-a-dozen handicrafts. If theological discussion and religious strife be a sign of civilization, they were as fierce in Akbar's court as they were in Europe. But in Europe people of different religious sects—the Roman Catholics and the Protestants—burnt and killed one another and devastated countries, in the name of religion. In India, on the contrary, the restraining influence of Akbar and his spirit of toleration prevented bloodshed in religious disputes. Akbar was a great believer in toleration.

(Paragraph 6)

✓ **Akbar's daily routine and his way of life at court.**

(a) *His public audience.*

Akbar used to hold audience twice a day in his red sandstone palace. The surroundings were splendid and picturesque. Peacocks sunned themselves on the roof of the verandah, elephants were

slowly led in the courtyard ; a cheetah in chains was held by a groom ; a crowd of sturdy-looking persons in dresses of fine silk and of various colours stood about. Akbar himself was dressed in a long surcoat and wore a tightly-rolled turban. A rope of big pearls hung from his neck. His bearing to the great was proud and majestic ; to the humble, it was kindly and sympathetic. He dispensed justice with an even hand. Any subject unjustly treated by anybody would find a friend in the Emperor. (Paragraph 7)

(b) *His prayers, meals, councils, conferences and amusements.*

Akbar lived a busy life. His day was a long one and he filled it full with many-sided activities. He slept for three hours. He prayed to God four times in twenty-four hours. He ate only one meal a day, took little meat, was fond of rice and sweetmeats and particularly fruits. Between state councils and conferences with ministers and generals he inspected his elephants, horses and other animals. He liked greatly to watch the evolutions of his tumbler-pigeons. At another time he watched gladiatorial combats, or fights between animals. Messengers arrived from different parts of the empire and Akbar had to take quick decisions. Another time he would inspect his school of painters and judge their work. Or he would visit the workshop and foundry, and himself turn carpenter or stone-mason, or smith forging a cannon with his own hands. (Paragraph 8)

(c) *His evening occupations.*

In the evenings Akbar sat among courtiers and listened to books read to him, or to music, or laughed at jests and stories. He would try to gather information about other lands from foreigners present. He loved religious discussions. These were continued far into the night. Sometimes he would shun company and spend hours in solitary meditation.

Such was Akbar's way of life at court in the intervals between campaigns. His campaigns always opened with a hunt on a big scale. (Paragraphs 9-10)

### **Akbar's character**

(a) *Conflicting estimates regarding it.*

Our information about the life and rule of Akbar is fairly thorough and complete. Yet opinions about the character of Akbar are conflicting. Many of his actions have been explained in opposite ways. Abu-l Fazl, Akbar's own historian, may have been partial to him. But there is no reason why the Jesuits should be partial to Akbar. The Jesuits hoped to convert Akbar to Christianity. They failed and were angry and disappointed. But apart from the question of religious conversion, the Jesuit Fathers give on the whole an impartial view of Akbar's character. (Paragraphs 11-14)

(b) *Akbar's character—by nature simple and straightforward, humane and kind. This was the opinion of the Jesuit Fathers.*

Father Monserrate remarked that Akbar was "by nature simple and straightforward." Another Jesuit Father called him "naturally humane and kind." Another said that Akbar was "just to all men." Monserrate's estimate is, on the whole, correct. Akbar was, by nature, simple and straightforward. But in his conduct and relations with men, he was not always simple and straightforward. From his boyhood, he had been surrounded by treachery, jealousy and intrigue; and he had to conceal his thoughts in self-defence. It surprises us that suspicion and duplicity never became permanent elements in his character. At the bottom of his heart he was honest and sincere. When he met a really honest man like Ridolfo Aquaviva, Akbar was naturally drawn to him by virtue of his own honest nature.

Many of his dependants prove faithless. Being an autocrat Akbar had ample powers to take vengeance. In spite of these, he remained generous and gentle throughout his life. (Paragraphs 15-17)

(c) *A digression: did Akbar suffer from epilepsy?*

Akbar, like Cæsar, was famous for his clemency. Did Akbar, like Cæsar, suffer from epilepsy? The native historians are silent on this point. Father Monserrate makes no mention of it. Du Jarric, the compiler of an account of Akbar's life, based upon the notes and records left by the Jesuit Fathers, is the only person who has referred to this fact. The Jesuits wrote that Akbar occasionally suffered from fits of melancholy. It may be that Akbar was an epileptic.

(d) *Akbar's inborn sense of justice and open-mindedness. His craving for illumination and mystical experiences.*

Akbar was just to all men. This made the conquered peoples loyal to his rule. His justice had not its origin in a sense of law. It had its origin in 'a sort of uncorrupted innocence of the mind', an inborn (সহজ) candour and complete freedom from prejudices. Akbar's inborn sense of justice enabled him to remove the unjust taxes (the poll-tax and the pilgrim tax) which previous Muslim conquerors had imposed on the Hindus. He abolished these taxes, going against tradition and all his advisers. He showed favour to the Jesuits; he was about to embrace Christianity. Here also he acted in the teeth of dangerous opposition. But what prevented him from being converted to Christianity? He could not be sure that one particular religion was true and all other religions were false. He was just the opposite of a bigot. But he was not indifferent to religion.

Akbar, a lover of life and a man of action, was religious-minded. He had a great capacity for self-questioning and a great longing to

know the Divine Will. From boyhood he had strange mystical experiences and seemed to have enjoyed direct spiritual communion with God. On his death-bed he had lost the power of speech. Even then he was heard trying to utter the blessed name of God.

**Notes, Explanations, References, etc.**

**The Title**—The extract is taken from a book named *Akbar* by Laurence Binyon, first published in 1932. This book is dedicated by the writer to "William Rothenstein, a lover of India, in token of old friendship." The extract forms the opening chapter of the book with a few paragraphs omitted.

**Paragraph 1**

**Summary**—[The opening paragraph gives an account of the ancestry and conquests of Akbar.] Akbar was the grandson of the romantic adventurer, Babur, who inherited the small kingdom of Ferghana in Central Asia. He invaded India and occupied the throne of Delhi. After his death, his son, Humayun, ascended the throne. He was driven out of this country by the rival Afghan rulers of India. After years of exile, he was at last successful in regaining his throne. But he died soon after. After Humayun's death, his son, Akbar, then only a young boy, had to fight hard to establish himself as the king of Delhi. He annexed kingdom after kingdom by waging one war after another. At last his empire stretched far and wide. He became master of all India *minus* the Deccan.

*Akbar*—His full name was "Jalaluddin Muhammad Akbar".

*Joyous*—joyful and happy; undaunted by reverses of fortune; *अनुराग*।

*Superb*—magnificent; *महिमावित*। *Adventurer*—one who seeks daring enterprises; soldier of fortune; *विशालदूल कार्यादेवकर्त्री*।

After his recovery of the paternal state of Ferghana, Babur made a dash at Samarkand. But he failed to achieve his purpose. ["For three years that followed, Babur lived the life of an adventurer: now an exile in the desert; now marching and gaining a throne; *always joyous*; *always buoyed up by the hope of ultimate success*; always acting with energy and vigour"—(Col. G. B. Malleson's *Akbar*). Binyon says: "This hardy soldier, this marvellous fighter, who swims every river he comes across, astonishes us by his singular sensibility. A man could win his heart by his love of poetry...He would compose a few couplets as he rode, and his spirits revived as by magic.....His first thought in a newly acquired territory was to make a garden."]

*Babur*—The leading facts in connection with Babur's life may be briefly set forth here. Born on Feb. 4, 1483, Babur (Persian—meaning 'tiger') was a descendant of Timur. He was the founder of the Mogul Empire in India. He succeeded his father in Ferghana (now a province of Russian Turkestan) when he was barely twelve. Samarkand, "the goal of all his dreams," was twice besieged by him and twice he lost it. In his contest for this coveted city, he had lost his own kingdom, Ferghana. He was then a homeless wanderer for a number of years, always dreaming dreams of conquering the greater kingdom of India. Babur attacked India and engaged the army of Sultan Ibrahim, the Afghan king, in the battle of Panipat in 1526. At the end of the day,

Sultan Ibrahim was defeated and killed. Babur now occupied Delhi and Agra. He next fought with and defeated Rana Sanga of Mewar at Khanua and the Afghan chiefs of Bengal and Bihar on the banks of the Ghagra. "The series of victories thus gained made him master of a wide realm extending from the Oxus to the frontier of Bengal and from the Himalayas to Gwalior." In 1530 Babur died in his garden-house at Agra.

*The throne—i.e.,* the throne of the small kingdom of Ferghana. *Delectable—*pleasant; delightful; মনোহর। *A small...country—*Ferghana, now a province of Soviet Turkestan in Central Asia.

*Country in the middle of Asia—i.e.,* a small kingdom in Central Asia; মধ্য-এশিয়ার একটি দেশ। *Spent his life—*passed the best part of his life; জীবন অতিবাহিত করিলেন। *A grander throne—*(1) the sovereignty of Samarkand, then a much-coveted and wealthy kingdom. In 1498 Babur "seized Samarkand, the city of his forefather, Timur, the city of his dreams. After a hundred days of possession he lost it. Twice later he was to hold it for a brief time; then he lost it for ever.....His great ambition had been to sit on Timur's throne in Samarkand"—(Binyon). (2) The throne of Hindostan. The first interpretation is the better one.

N.B. Lane-Poole, in his excellent monograph on Babur, says: "Babur is the link between Central Asia and India, between predatory hordes and imperial government, between Tamerlane and Akbar. The blood of the two great scourges of Asia, Chingiz and Timur, mixed in his veins, and to the daring and restlessness of the nomad Tartar he joined the culture and urbanity of the Persian. He brought the energy of the Mongol, the courage and capacity of the Turk, to the listless Hindu; and himself a soldier of fortune and no architect of empire, he laid the first stone of the splendid fabric which his grandson (Akbar) achieved... Soldier of fortune as he was, Babur was not less a man of fine literary taste and fastidious critical perception. In Persian, the language of culture, the Latin of Central Asia, as it is of India, he was an accomplished poet, and in his native Turki he was master of a pure and unaffected style alike in prose and verse." So Binyon's phrase, "joyous and superb adventurer," is fully justified.

*Ended—i.e.,* finished his adventurous career; শেষ করিলেন। *Swooping down—*suddenly attacking; coming down with the rush of a bird of prey" (C. O. D.); (বাল্লপাখীর মত) হঠাৎ আক্রমণ করিয়া; ঝাপাইয়া পড়িয়া।

*Hindustan—*This was the common name for India during the pre-British period. *Conquering there—*Babur conquered India by defeating Sultan Ibrahim Lodi in the battle of Panipat in 1526 and Rana Sanga of Chitor in the battle of Khanua next year. Another big battle was fought near the confluence of the Ganges and the Gogra. This fully established his sway over North-western India as far eastward as Bengal. *A great dominion—*a big kingdom.

N.B. In each sentence Binyon packs incidents that were spread over years. In the first sentence he sums up Babur's adventurous career of conquest. In the second sentence he describes the precarious career of Humayun, the son of Babur. In the third sentence he records the conquest of Akbar.

*Held this*—kept possession of this 'great dominion'. *Held this precariously*—had only an insecure hold; kept the Indian possessions of his father in an uncertain manner; স্বকষ্টেইনকভাবে বা অনিশ্চিতভাবে ব্রহ্মা করিতে লাগিলেন। The uncertainty of Humayun's position was due to the opposition of his brothers, Kamran and Askari, and the enmity of Sher Shah and other Afghan rulers. *Humayun held this precariously*—Humayun, Babur's eldest son, succeeded to his father's throne in 1530. One of his three brothers, Kamran, was already the governor of Kabul and Kandahar, and Humayun found himself constrained to let him take the Punjab also. "The separation of Kamran's dominions left Humayun as king of Delhi in a difficult position because he was threatened on one side by the strong kingdom of Gujarat and on the other by the Afghan chiefs of Bihar and Bengal while he was deprived of the resources in men and money which Afghanistan and the Punjab could supply". Humayun was compelled to continue fighting to retain his position in upper India. Sher Khan, the bold Afghan chief of Bihar, aspired to the throne of Delhi. He signally defeated Humayun at Chausa on the Ganges in 1539. Humayun was compelled to flee for his life. As a homeless wanderer, he fled to Sind and Marwar. In the midst of his misery Akbar was born at Umarkot on Nov. 23, 1542. Humayun fled to Persia. With the help of the Shah of Persia, Humayun took Kandahar in 1545, and Kabul later on. Kamran was expelled from Kabul. Humayun recovered the throne of Delhi in July, 1555 and died in January, 1556. His second reign lasted barely seven months.

*Rival rulers of Afghan race*—These were Sher Khan (who later on assumed the title of Shah or Sultan) and Bahadur Shah of Gujarat. আফগানবংশের প্রতিদ্বন্দ্বী শাহবংশ। For details see notes above under Humayun.

*After years of exile*—After a long and forced absence from his kingdom; বহুবর্ষ যাবৎ নির্বাসন ভোগ করিয়া। After his signal defeat at the hands of Sher Shah, Humayun fled westwards as a homeless wanderer and ultimately took refuge in Persia. For details see notes above on Humayun.

*He won back his throne*—Humayun regained his throne of Delhi in July, 1555, after defeating Sikander Sur, a nephew of Sher Shah. তিনি সিংহাসন পুনরুদ্ধার করিলেন। *Only to die*—Humayun ruled for barely seven months.

*Then but a boy*—At the time of Humayun's death at Delhi, Akbar, then thirteen years of age, had been ruling as governor of the Punjab under the *atalik* (guardianship) of Bairam Khan. Akbar and Bairam were engaged in military operations against Sikandar Sur, a rival claimant to the throne, when news reached them about Humayun's accidental death.

N.B. "The formal enthronement of Akbar took place in a garden at Kalanaur in Gurdaspur district in the Punjab. The throne, a plain, brick structure.....resting on a masonry platform, still exists"—V. Smith.

*Inheritance*—i.e., the throne of Delhi; পৈতৃক সম্পত্তি। *Had to fight for his inheritance*—Humayun could not consolidate his conquests, as



death carried him away only too soon. Akbar was formally enthroned at Kalanaur as *Padshah* or king, without, however, any definite Kingdom of his own. At that moment there were two claimants to the throne, both nephews of the deceased Sher Shah. One was King Muhammad Shah Adil who was residing at Chunar. The other was Sikandar Shah. A third claimant soon raised his head. This was a Hindu named Hemu, the trusted minister and general of Shah Adil. In the second battle of Panipat (where thirty years earlier Babur had routed and slain Sutan Ibrahim Lodi), on Nov. 5, 1556, Hemu was defeated and beheaded by Akbar. Thus, it will be seen that Akbar had to fight hard to get the inheritance left by his royal father; শৈতনিক সম্পত্তি উদ্ধার করিবার জন্য যুদ্ধ করিতে হইয়াছিল। (See *Introduction.—Life of Akbar*—Second battle of Panipat etc.).

*He secured it*—Akbar got back his inheritance from the possession of his rivals by the force of arms. In fact, he had to fight every inch of his ground.

*Piece by piece.....kingdom*—N.B. Here Binyon speaks of the military conquests of Akbar. These conquests were made one after the other. After his victory at Panipat Akbar occupied Gwalior, Ajmer and Jaunpur (1559). He conquered Malwa in 1561. He then turned his attention to Rajputana. Raja Behari Mall of Amber (Jaipur) submitted to Akbar who married the Raja's daughter. The Rana of Mewar resisted. After a hard struggle, Akbar occupied Chitor, the capital of Mewar. The rulers of Bikaner and Jaisalmer gave their daughters in marriage to the victor. But Rana Pratap of Mewar stood firm in maintaining the independence of Mewar. The strong fortresses of Ranthambor and Kalanjar opened their gates to Akbar. The other provinces conquered were Gujarat (1572), Bengal and Bihar (1576), Kashmir (1586), Sind (1590-91) and Orissa (1592). Thus Akbar extended his conquests as far as the Arabian Sea on the west and the Bay of Bengal on the east; ক্রমে ক্রমে রাজ্যের পর রাজ্য।

*Annexed*—subjugated; added; সংযুক্ত করিয়া বা দখল করিয়া লইলেন। *Incessant*—uninterrupted; অবিরাম। *Series of wars*—succession of wars; অবিরাম যুদ্ধবিগ্রহ। *The countries surrounding his frontiers*—the countries bordering on all sides of his kingdom; ঊর্ধ্বাধি রাজ্যের চতুর্দিকদেশে দেশসমূহ।

*Stretched from sea to sea*—extended from the Bay of Bengal to the Arabian Sea. ["Akbar's aim was to rule from sea to sea"—*Binyon*.] এক সমুদ্রতট হইতে অপর সমুদ্রতট পর্যন্ত বিস্তৃত হইল।

*Except for that.....India*—Akbar attempted to extend his imperial sway over Southern India, called the Deccan. But his object mostly failed. Only Ahmednagar, Berar and Khandesh in the Deccan were added to Akbar's empire. The powerful kingdoms of Bijapur and Goiconda maintained their independence.

*He secured it.....master of India*—**Expl.** Laurence Binyon is speaking of Akbar's military conquests. After the death of his father, Humayun, young Akbar had to fight hard against powerful rivals for the throne of Delhi. He won his father's throne and consolidated his power. By inheritance he got a small territory. Then

he began his conquests. In an almost endless series of wars, he conquered gradually the neighbouring kingdoms. Thus he became the master of a vast empire extending from the Arabian Sea to the Bay of Bengal. He ruled over all India with the exception of the Deccan.

[Add notes on *an almost incessant series of wars and the Deccan.*]

**N.B.** Here Binyon refers to Akbar's achievement as conqueror.

**Grammar, etc.**—*Adventure* (n.); *adventurous* (adj.). *Throne* (n.); *enthroned, dethrone* (v.). *Series* (n.); *serial* (adj.).

বঙ্গাভুবাদ—আকবর প্রকৃষ্টমনা, মহিমাযিত্ত, অসমসাহসিক ধীর বাবরের পৌত্র। বাবর মধ্য-এসিয়ার উত্তরাধিকারসূত্রে একটি ক্ষুদ্র অঞ্চল মনোরম দেশের সিংহাসন লাভ করেন। তবে আর একটি সমৃদ্ধতর দেশের সিংহাসন লাভ করিবার জন্য আত্মবল বৃদ্ধ করেন। অবশেষে তিনি হিন্দু-স্থানের উপর সহসা (বাজপাখীর মত) ঝাঁপাইয়া পড়িয়া সেইখানে এক বিশাল রাজ্য জয় করেন। তাঁহার পুত্র হুমায়ুন অতিকষ্টে এই রাজ্য দখলে রাখিয়া অবশেষে আকগানবংশীয় প্রতিদ্বন্দ্বী শাসকগণ কর্তৃক বিতাড়িত হন। বহুবর্ষ যাবৎ নির্বাসনে-ঈধাকিবার পর তিনি সিংহাসন পুনঃস্থাপন করিয়াছিলেন। কিন্তু অনতিকাল পরেই তাঁহার মৃত্যু হয়। সে সময়ে হুমায়ুনের পুত্র আকবর নিতান্ত বালক। নিজ উত্তরাধিকার লাভ করিবার জন্য তাঁহাকে (আকবরকে) বৃদ্ধ করিতে হয়। তিনি ইহা লাভ করেন; এবং পরে প্রায় ধারাবাহিকভাবে অবিশ্রান্ত বৃদ্ধ করিয়া ক্রমে ক্রমে তাঁহার রাজ্যের সীমান্ত প্রদেশের চারিদিকের সব দেশগুলি একে একে তিনি নিজ রাজ্যভুক্ত করিয়া লইলেন। অবশেষে তাঁহার সাম্রাজ্য দুই দিকেই সমুদ্র-সীমা পর্য্যন্ত বিস্তৃত হইল। 'পাকিস্তান' নামে কথিত ভারতের দক্ষিণাংশ বাতীত তিনি সমগ্র ভারতবর্ষের অধীশ্বর হইলেন।

## Paragraph 2

**Summary**—Akbar's achievement as ruler was greater than his achievement as conqueror. As a ruler he united this collection of different states, different races and different religions into a whole. He established unity in his empire by his efficient organisation and even more by his steady policy of conciliation and toleration. Much of his administrative system had permanent value. The English borrowed many features of this system and adopted them into their Indian administration.

**Achievement**—work; feat; কৃতিত্ব। *Such was.....conqueror*—When Akbar was crowned king after Humayun's death, he had no possession worth the name. But by dint of his own energy and military skill he made himself master of the whole of Northern India. This was his remarkable work as a conqueror.

**Greater achievement**—greater work; nobler accomplishment; মহত্ব কৃতিত্ব। *As a ruler*—as an administrator; শাসক হিসাবে। *Weld*—i.e., unite together; একীকরণ করা। **Collection**—group; সমষ্টি।

**States**—kingdoms; রাজ্যসমূহ। **Races**—জাতিসমূহ। Akbar's empire included Turks, Mongols, Afghans, Rajputs and others. **Religions**—creeds; faiths; ধর্মসমূহ। In Akbar's empires, there were many religions, e.g., Hinduism, Islam, Jainism, Zoroastrianism and Christianity. *Into a whole*—into one homogeneous unit.

*His greater achievement.....into a whole—Expl.* Laurence Binyon here describes Akbar's work as a ruler. Akbar was a great conqueror. He conquered the whole of Northern India. He was even greater as a ruler than as a conqueror. He gave unity to his vast empire containing various states, various races, *viz.*, Turks, Afghans, Indians, and various religions, *viz.*, Hinduism, Jainism, and Islam. He succeeded in creating a uniform system of government in all parts of the empire and a common feeling of loyalty to himself. No previous Muslim conqueror had succeeded in establishing this unity.

**N.B.** The greatest merit of Akbar as a ruler lies in his holding the scales of justice even. He made no distinction between the Hindus and the Mussalmans in ruling his vast empire. V. Smith says, "At an early age he perceived the political necessity that the padshah should be the impartial sovereign of all his subjects, irrespective of creed."

*Accomplished*—carried out ; সাধিত হইয়াছিল। *Elaborate*—'Carefully or minutely worked out' (C.O.D.) ; বহুপ্রসারিত ; সুবিবৃত। *Organisation*—system with an orderly structure ; স্বয়ংসিদ্ধ ব্যবস্থা। *Extraordinary*—unparalleled ; অসাধারণ। *Genius*—"natural ability, special mental endowments" (C.O.D.) ; স্বভাবসিদ্ধ প্রতিভা। *Detail*—minute particulars ; ঋতুনির্দেশ ; ইত্যাদি। *Still more*—*i.e.*, not only this carefully worked out system but even more something else (namely, "settled policy"). *Settled policy*—system or plan deliberately drawn up and strictly followed ; স্থানির্দিষ্ট শাসন-নীতি। The fixed political principle followed by the emperor, Akbar, was that of toleration and conciliation. ("The most original of his ideas consisted in the recognition and practical acknowledgment of the principles that Hindus as well as Muhammadans should be considered eligible for the highest offices in the state, civil or military and that the adherents of every creed should have complete liberty to worship God after their own fashions"—V. Smith.

*Persuaded*—convinced ; induced ; বিশ্বাস জন্মাইয়াছিল। *Subjects*—different peoples governed by him ; অধীনগণ। *Justice*—just conduct ; fairness ; স্বায়ত্তশাসন ; স্বায়ত্তবিচার।

*It was accomplished etc.—viz.*, the unification of the diverse elements in his empire. [On this point Col. Mallsen observes : "Akbar's great idea was the *union of all India under one head*.....To accomplish such a union it was necessary, first, to conquer ; secondly, to *respect all consciences* and all methods of worshipping the Almighty.....Instead of the formula.....'there is but one God, and Muhammad in his Prophet', he adopted the revised version ; 'there is but one God and Akbar is his vicegerent on earth' (দ্বিতীয়কো বা জগদীশকো বা).....His object.....was to bring together, to conciliate, to cement, to introduce a principle which should produce a community of interests among all his subjects. The

germ of that principle he found in the alteration of the Mussulman profession of faith above stated.”]

*It was accomplished by elaborate organisation—Akbar had an extraordinary genius for detail—*On this Vincent Smith writes in his *Akbar, the Great Mogul*: “Akbar’s genius for organisation and his rare capacity for mastering the minute details of any subject enabled him to effect practical improvements in the administration of his household and harem, as well as in the external departments of his government. He kept a watchful eye over everybody and everything.”

*It was accomplished.....of their ruler—Expl.* Binyon notes Akbar’s great achievement as a ruler. Akbar succeeded in establishing unity among the peoples of different races and religions inhabiting his vast empire. Binyon now explains how Akbar succeeded in this difficult task. Akbar’s success in giving unity to his empire was due partly to his system of thorough organisation. In a greater degree it was due to his steady policy of conciliation and toleration. Akbar was a marvellous organizer; he had an uncommon capacity for looking personally into minute particulars of government in all parts of his dominion. Nothing could escape his watchful eye. Again Akbar conciliated the conquered peoples and extended his toleration to his subjects following different religions. His subjects, conquerors and conquered, Muslim and Hindu, were all convinced that they would get equal justice from him. Thus, Akbar won the loyalty of all. This common loyalty was based on the justice of Akbar and it was the firmest bond of his empire.

[Add notes on *elaborate organisation*; *extraordinary genius for detail* and *still more by the settled policy.*]

*Akbar’s conceptions—*Akbar’s ideas in respect of the principles of government and the administrative system; আকবরের চিন্তাধারা বা ধারণা।  
*New—*novel; অভিনব।

*Asiatic conquerors—i.e.,* conquerors who were Asiatics, e.g., Timur, Babur, or the Afghan Sultans of Delhi.

N.B. Binyon observes that Akbar’s ideas as regards the principles of Government or the system of administration were new. The Sultans of Delhi, who had preceded him, had followed completely different ideas. They had always drawn a line of distinction between the Hindus and Mahomedans. The Hindus were compelled to pay the much-hated *jiziya* or poll-tax. They had no freedom to worship their gods after their fashions. But Akbar realised for the first time that this system of government would not be able to make his empire firm and united. So at an early age he abolished the poll-tax. He allowed Hindus as well as Mahomedans to hold the highest offices in the state. He also allowed complete liberty to all non-Mahomedans to worship according to their respective creeds. All these characteristics made his government entirely different from the governments of other Asiatic conquerors.

*Akbar’s conceptions.....had conquered—Expl.* Binyon describes the chief merit of Akbar as a ruler. Akbar was great as a

conqueror and he was even greater as a ruler. He says that Akbar's ideas of government were entirely new in comparison with the principles of government followed by previous Muslim rulers of India. So long the Afghan Sultans (also the Turks, Babur and Humayun) had followed a policy of discrimination between the conquering Muslims and the conquered non-Muslims. The Hindus had to pay a much-hated poll-tax; they were not allowed to practise publicly their religion; neither were they allowed to hold high offices in the state. Akbar did not follow this unjust policy of discrimination against the Indian people. Akbar had no Indian blood in his veins; still he looked upon himself as an Indian and gave the Indian people justice and good government. He conciliated the conquered Indian people and gave equal rights to his subjects of all religions. He abolished the poll-tax; granted the Hindus freedom to perform religious rites in public; and allowed them to hold high offices in the state. Akbar was the first to introduce new ideas of justice, conciliation and toleration in the system of government followed by previous Muslim rulers and conquerors of India.

[Add notes on *Akbar's conceptions and Asiatic conquerors.*]

*Though a foreigner*—though Akbar was a foreigner by birth and had no Indian blood in his veins; যদিও সম্পূর্ণ বিদেশী।

[Vincent Smith observes: Akbar was a foreigner in India. He had not a drop of Indian blood in his veins. On the father's side he was a direct descendant in the seventh generation from.....Tamerlane, the great Amir Timur, a Central Asian Turk. He was descended through Babur's mother, the daughter of Yunus Khan, Grand Khan of the Mongols, from Chagatai, the second son of Chingiz Khan, the Mongol 'scourge of Asia' in the thirteenth century.....Akbar was much more a Turk than a Mongol or Mogul, and his mother was a Persian.]

Binyon remarks: "...Akbar had Turkish, Mongol and Persian blood in his veins. On his father's side he was seventh in descent from Timur (Tamerlane); through the mother of Babur he was descended from Jinghiz Khan.....He could never wholly discard that military tradition, and retained some of its ferocious observances. And yet his conquests were different in kind. *Having won Hindostan, he was resolved to become Indian, to belong wholly to India which drew him on as if by some secret and unconscious affinity.*" ]

*Identified himself*—associated himself; অবিচ্ছেদ্যভাবে জড়িত করিয়াছিলেন। (See quotation from Binyon, *supra*.)

*Though a foreigner...conquered*—Expl. Binyon discusses the great merit of Akbar as a ruler. Akbar was of foreign origin. He had not a drop of Indian blood in his veins. On the contrary, Akbar had Turkish, Mongol and Persian blood in his veins. On the father's side he was a direct descendant in the seventh generation from Timur, the Turk. Through the mother of Babur he was descended from Jinghiz Khan, the Mongol, the notorious 'scourge of Asia.'

Akbar's mother was a Persian. But after his conquest of India, Akbar was resolved to become Indian, to belong wholly to India. He completely associated himself with the interests of his subjects. This naturally gave him insight into the problem of governing India in an efficient and humane manner.

*Much of his system*—The reference is to Akbar's organization of official service, his improved system for the assessment and collection of revenue, his principle of toleration and good and equal laws for all. "They were the principles by accepting which his Western successors (*i.e.*, the English) maintain it at the present day" (*Col. Malletson*).

*Permanent*—abiding; enduring; চিরস্থায়ী। Akbar's administrative system endured even after his death. It even survived the fall of the Mogul empire. *Principles and practice*—rules of administration and their methods of execution; শাসন নীতি ও পদ্ধতি। *Worked out*—evolved and introduced; প্রবর্তিত। *His ministers*—especially Raja Todar Mall. "an unrivalled revenue expert" (*Smith*). Another minister was Abu-l Fazl, Akbar's friend and historian.

*The principles and practice etc.*—Vincent Smith says that the English conquerors of India "gradually adopted the principal features of his (Akbar's) system in the important department concerned with the assessment of the land revenue, or crown share of the agricultural produce, known in Indian official language as the Settlement Department. In several provinces of the existing Indian empire the principle and practice of the Settlement Department are essentially the same as those worked out by Akbar and his ministers. The structure of the bureaucratic framework of government also still shows many traces of his handiwork. His institutions, therefore,.....are in some degree the foundation of the system of administration now in operation."

*Largely*—mostly; বহুল পরিমাণে। *Adopted into*—introduced into; assimilated into; গ্রহণ করা হইয়াছে।

*And much of his system.....English system of government*—Expl. Binyon describes the enduring and permanent character of Akbar's administrative system. Akbar's revenue system was carefully built up by him and his able minister, Todar Mall. The system of raising revenue, introduced by Akbar, was a sound one. His revenue system was not wholly abolished after the fall of the Mogul empire. Many other features of his administrative system—his principles and practice of conciliation and toleration—were also retained. The English conquerors of India largely borrowed these valuable features and introduced them in the system of administration of this country. |

*Grammar, etc.*—*Achievement* (noun); *achieve* (v.). *Race* (noun); *racial* (adi.). *Whole*—used as a noun here. *Elaborate* (adi.); also used as a verb; *elaboration* (n.). *Genius*—abstract noun, also used as a common noun; e.g., 'He is a genius'.

বঙ্গভাষায়—গিৰ্জাভাষায় এই ভিন্ন ভাষার (আকবরের) কৃতিত্ব। কিন্তু শাসকরূপে বিভিন্ন রাজ্য, বিভিন্ন জাতি ও বিভিন্ন ধর্মসমূহের সমন্বয় সাধন করিয়া তাহানিগকে এক অংশ রূপে পরিণত

করা তাঁহার শ্রেষ্ঠতর কৃতিত্ব। হবিষ্যুত ( বা সবভূমিক ) ব্যবস্থা দ্বারা তিনি ইহা সম্পন্ন করেন। সমস্ত কার্যের খুঁটিনাটি তত্ত্বাবধান করার তাঁহার অপূর্ণ প্রতিভা ছিল। আর ইহা অপেক্ষাও অধিকতর কার্যকরী হইয়াছিল তাঁহার হুনিদ্বিষ্ট শাসন-নীতি,—ইহার গুণে প্রজাবৃন্দ তাহাদের শাসকের স্বায়বিচারে আস্থা স্থাপন করিত। এশিয়ার বিজেতৃগণের ইতিহাসে আকবরের চিত্তাধারা ( বা ধারণাগুলি ) নূতন জিনিষ। বিদেশী হইয়াও তিনি নিজিত ভারতবর্ষের সঙ্গে আপনাকে এক করিয়া ফেলিয়াছিলেন। তাঁহার শাসন-পদ্ধতির অনেকাংশে স্থায়ী হইয়া আছে। তিনি ও তাঁহার মন্ত্রিগণের দ্বারা প্রবর্তিত নীতিসমূহ ও কার্যপদ্ধতি ইংরাজগণের অমুহৃত ( ভারত ) শাসনপ্রণালীর মধ্যে বহুল পরিমাণে গৃহীত হইয়াছে।

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## Paragraph 3

**Summary**—Akbar the man is even more interesting than Akbar the conqueror and ruler. Binyon's sketch is chiefly concerned with Akbar the man. A complete history of his conquest and administration has been given in Vincent Smith's *Akbar the Great Mogul*. But the chief original authority is the *Akbar-namah* in Persian by Akbar's friend and minister, Abu-l Fazl. There are some other Indian histories. The Jesuit priests who stayed at Akbar's court, have left vivid accounts of Akbar the man.

**Yet**—in spite of what has been said before. **Achievements**—great deeds ; কাব্যাবলী। **Transcended**—surpassed ; অতিক্রম করিয়াছে। **In interest**—in point of exciting curiosity. **By the man himself**—i.e., by Akbar the man as distinguished from Akbar the conqueror or the ruler.

**Portrait**—picture ; that is, a vivid description of what Akbar was like ; চিত্র ; চরিত্রাকর। **Of the man**—of Akbar as an individual with his personal appearance, habits, character and personality, etc. ; স্বাক্ষর আকবরের। **Rather.....doings**—and not an account of his deeds as conqueror and ruler. **Be most concerned**—remain most busy ; বিশেষ ব্যাপৃত থাকিব।

**Yet Akbar's achievements.....most concerned**—Expl. After noting the merits of Akbar as a conqueror and as a ruler, Binyon refers to Akbar as a man. Akbar was great as a conqueror. He conquered the whole of India with the exception of the Deccan. He was even greater as a ruler. He established unity. With his elaborate organisation and settled policy of conciliation and toleration, he bound together in one united whole the peoples of different races, religions and territories of his Indian empire. Still Akbar the man is more interesting than his own work as a conqueror and as a ruler. So in his book, Binyon proposes chiefly to describe Akbar the man, rather than the story of his achievements. He will tell us much about Akbar's appearance, habits, character and personality.

[Add notes on the portrait of the man and the story of his doings].

**Full record**—complete account ; পূর্ণ বিবরণ। **Administration**—rule ; government ; শাসন। **Mr. Vincent Smith's Akbar, etc.**—Vincent A. Smith

was an M. A. of the Dublin and Oxford Universities. He was a member of the Royal Asiatic Society and of the Indian Civil Service. He served for many years in various capacities in India and was an historian of eminence. He wrote a history of India in the light of modern researches. Besides other books he wrote *Akbar the Great Mogul*, published in 1917, based on a close study of a huge mass of original documents, ancient coins and paintings. Binyon's *Akbar*, first published in 1932, drew freely on this great work.

*Curiously unjust to its hero*—strangely unfair to Akbar; আশ্চর্যভাবে অকবরের প্রতি অবিচারকারী। [For instance, Vincent Smith charges Akbar with treachery and hypocrisy in his dealings with the Jesuit priests invited by him to his court. Also he suggests that Akbar's humanity was often a matter of expediency.]

N.B. Vincent Smith, a bureaucrat, suffers from a lack of sympathy with Akbar's character, and so is sometimes strangely unjust to Akbar. Binyon, a poet, is more sympathetic and gives a more correct estimate of Akbar's complex character.

Abu-l Fazl, a favourite and a courtier, writes of his imperial master in an excessively admiring vein. But Badaoni, a court historian of Akbar in his *Tarikh-i-Badaoni*, makes much hostile and prejudiced criticism of his master. The book was for this reason kept concealed during the Emperor's life-time. It could not be published until after Jahangir's accession.

*Collected*—gathered; সংগৃহীত হইয়াছে। *Vast*—huge; বিপুল। *Amount*—quantity; পরিমাণ। *Solid*—sound; weighty; নীরবান। *Information*—facts; তথ্য। *In which...solid information*—Whatever may be the faults of Vincent Smith's book, it contains a huge mass of weighty facts. *Chief*—main; প্রধান। *Original*—first-hand; মৌলিক। *Authority*—book “considered to settle a question” (C.O.D.); প্রামাণিক গ্রন্থ। *Akbar-namah*—or History of Akbar, written in Persian by Abul-Fazl, Akbar's great friend and minister. It may be “treated as the foundation for a history of Akbar's reign” (V. Smith). It was translated into English by Henry Beveridge, I.C.S.

N.B. About Abu-l Fazl's *Akbar-namah*, Binyon remarks elsewhere: “It is true that he (Abu-l Fazl) is a tedious writer. It is often a little difficult to disengage the facts recorded in the *Akbar-namah*, so overgrown are they with Persian flowers of speech; still the facts are there.”

*Abul Fazl*—Abu-l Fazl and his elder brother, Faizi, Akbar's court poet, were the sons of a Shaikh of Arab descent, Shaikh Mubarak. Shaikh Mubarak possessed an enquiring mind and great genius. He gave his children a good education. Abu-l Fazl was born near Agra in 1551. He, along with his brother, Faizi, profited from the liberal teaching of his father. Abu-l Fazl was a profound scholar, widely read in almost all subjects. In 1574, he joined Akbar's court. Abu-l Fazl wrote *Ain-i-Akbari*, a statistical survey of Akbar's empire. He suggested reforms in the land and revenue systems. He drew up the code called *Din-i-Ilahi* or the Divine Faith. The essence of the code consisted in the



acknowledgment of one God and of Akbar as his Khalifah, or vicegerent on earth. He used to take part in discussions on religion, held every Thursday in the Ibadat-Khana where doctors of various religions used to meet. He had high intellectual gifts. In 1602 he was murdered by Bir Singh, a Rajput chieftain, at the instigation of Prince Salim, Akbar's son.

[Vincent Smith says, "He resembled Francis Bacon in combining extraordinary mental powers and capacity for work with the servility of an ambitious courtier". The Jesuit Monserrate who knew him intimately, had no hesitation in declaring that Abu-l Fazl easily surpassed all his contemporaries in acuteness of intellect. But Badaoni calls him "officious, timeserving, openly faithless, continually studying the emperor's whims, a flatterer beyond all bounds".]

*There are other Indian histories*—Other accounts of Akbar's life and government were written by the Mahomedan writers of the day in Persian. Of them the principal ones were : *Tarikh-i-Badaoni* by Abdul Kadir Badaoni, —a hostile criticism of Akbar, kept concealed in the Emperor's lifetime and published after Jahangir's accession ; *Tabakat-i Akbari*, a history of India coming down to the 39th year of Akbar's reign, by Khwaja Nizamuddin Ahmad ; *Tarikh-i Firishhta*, a general history of India, by Muhammad Kasim Hindu Shah, surnamed Firishhta, born about 1570 A.D.

*Of greater interest to us*—Binyon is interested to a greater extent in Akbar the man. So the graphic accounts of Akbar the man left by the Jesuits are more interesting to him than Vincent Smith's history and the Indian histories about Akbar's life and reign.

*Vivid accounts*—life-like (clear and vigorous) descriptions ; *जोबदार विवरण* ।

*The Jesuits*—members of the Society of Jesus, a Roman Catholic religious order, founded in 1539 by Ignatius Loyola. Three Jesuit missions came to Akbar's court—the first mission in 1580, the second mission in 1590 and the third mission in 1595. *The Jesuits*—the Jesuit priests, namely, Father Anthony Monserrate, S. J. (who wrote in Latin *Mongolicæ Legationis Commentarius*) ; Giovanni Battista Peruschi (who wrote in Italian a small tract entitled *Information del Regno e Stato del gran Re' de Mogor*) ; Father Daniel Bartoli, S. J. (who compiled in Italian a book named *Missione al gran Mogor del Padre Ridolfo Aquaviva*) ; Father Pierre du Jarric of Toulouse (who wrote in French a book with a long title).

[Of all these books Vincent Smith gives the greatest credit to Monserrate's account. "The Fathers were highly educated men, trained for accurate observation and scholarly writing. They made excellent use of their opportunities at the imperial court, and any book which professes to treat of Akbar while ignoring the indispensable Jesuit testimony must necessarily be misleading. The long-lost and recently recovered work by Father Monserrate, entitled *Mongolicæ Legationis Commentarius* (1582) is an authority of the highest credit and importance".] N.B. Abu-l Fazl's *Akbar-namah* and *Ain-i-Akbari*, other Indian histories written in Persian and the records of the Jesuit missions are the important original authorities for the history of Akbar's life and reign.

*Who stayed.....court*—See *Introduction*, under *Jesuit Missions*. *Accompanied him etc.*—Some of these Jesuit Fathers, in the hope of

converting Akbar to Christianity, became the Emperor's intimate friends. Two of them accompanied Akbar in his military expeditions; for instance, Father Monserrate accompanied Akbar in his Kabul campaign in 1581 and Father Xavier accompanied him in the Deccan expedition in 1600.

*But of greater interest to us...on his expeditions—Expl.* Binyon points out the chief sources of information on the reign of Akbar. Vincent Smith's *Life of Akbar* contains a large mass of information. But the chief original authority is Abu-l Fazl's *Akbar-namah*. There are also other histories of the reign written by Muslim writers. But Binyon is more interested in Akbar the man with his various sterling virtues than in Akbar the conqueror and ruler. The most reliable and vivid accounts of Akbar's personal life were given by the learned Jesuit Fathers. The Jesuit Fathers were highly educated men and trained for accurate observation. They visited Akbar's court on three different occasions at the Emperor's own request. Two of them at least, namely, Father Monserrate and Father Xavier, became very intimate with Akbar. Father Monserrate accompanied him in his Kabul expedition and Father Xavier in his Deccan expedition.

[Add a note on *Jesuits*.]

Grammar, etc.—*Most*—adv., modifying 'concerned'. *Unjust* (adj.); *injustice* (n.). *Solid* (adj.); *solidity* (n.). *Solidify* (v.).

বঙ্গভাষায়—তথ্য আমাদের চিত্তাকর্ষণের দিক দিয়া দেখিতে গেলে মানুষ হিসাবে আকবর তাঁহার সমস্ত কীর্তি-কলাপ ছাড়াইয়া গিয়াছেন। তাঁহার কার্যকলাপের বিবরণ অপেক্ষা মানুষ হিসাবে, আকবরের চরিত্র লইয়াই আমরা এখানে সমধিক ব্যাপ্ত থাকিব। তাঁহার রাজ্যভার ও শাসন-প্রণালীর সম্পূর্ণ বিবরণ Vincent Smith সাহেবের *Akbar, the Great Mogul* নামক গ্রন্থের পৃষ্ঠায় পড়া যাইতে পারে। নানা দোষ সত্ত্বেও এবং (গ্রন্থের) নামকের প্রতি কোথাও কোথাও বিস্ময়করভাবে অবিচার করিলেও এই গ্রন্থে বিপুল পরিমাণে সঠিক তথ্য সংগৃহীত হইয়াছে। সম্রাটের বন্ধু ও মন্ত্রী আবুল ফজল কর্তৃক কারনীর ভাষায় রচিত 'আকবরনামা'-ই সর্বপ্রধান মৌলিক ও প্রামাণিক গ্রন্থ। ইহা ছাড়া অন্যান্য ভারতীয় ইতিহাসও আছে। কিন্তু যে-নব Jesuit বর্ণ-বাল্কগণ আকবরের দরবারে অবস্থান করিতেন এবং কখন কখন তাঁহার সহিত যুদ্ধের অভিযানে যাইতেন, তাঁহাদের লিখিত জীবন বিবরণগুলিই বোধ হয় আমাদের নিকট অধিকতর চিত্তাকর্ষক।

#### Paragraph 4

**Summary**—All these records of Akbar's life present him vividly before our eyes. Besides the minute and complete accounts of his daily life and great deeds, there are many pictures and paintings of Akbar. They, too, give us a vivid picture of him. In his prime of life he is strongly built, muscular and of moderate height. He has a healthy complexion, the colour of ripe wheat. His small, sparkling eyes have long lashes. He wears moustaches but no beard. He has a loud and full voice. His movements are quick. He carries his head slightly on one side over the right shoulder. His nose is straight and small. Below the left nostril he has a wart. He looks every inch a king. He is energetic and quick-tempered. His anger is terrible but he can be easily pacified. He has a burning curiosity for new things. His mind is as active as his body.

N.B. This paragraph is very interesting. Binyon has borrowed the details of this description from contemporary records and pictures. With a few strokes of his pen Binyon has called up before our eyes the full figure of Akbar, with his physical and mental features clearly outlined.

*Conspicuously*—remarkably ; strikingly ; বিশিষ্টভাবে । *Eminent*—great ; well-known ; খ্যাত । *Plainly*—vividly ; বিশদরূপে । *Set*—placed ; উপস্থাপিত । *Actual*—real ; বাস্তব । *Presence*—appearance ; রূপ । *Imagination*—"mental faculty forming images of external objects not present to the senses" (C.O.D.) ; কল্পনাবলি ।

*Hardly any one.....in our imagination*—**Expl.** Here Binyon points out that much first-hand information is available regarding Akbar as a man. Many other great men distinguished themselves in history. The records of their deeds may be available. But the details of their personal lives and characters are not always available in sufficient quantity. In Akbar's case, however, there is no such lack of information. Akbar's full-length picture seems to be present before our eyes ; his appearance is called up vividly in our imagination. This is because we have the detailed records of his daily life and deeds. Also we have many portraits and a large number of small paintings of him. Though Akbar lived a long time ago, he does not seem unreal or far-off to us. The details available from historical records, portraits and paintings give us a life-like image of the man.

N.B. In the first two paragraphs, omitted from the text here, Binyon especially brings out this particular point about Akbar's life. "But in Akbar, one of the world's great conquerors, there is something which spontaneously rejects the legendary. It is true that his historians have dutifully made some little attempts to surround him with a superhuman glory.....the man himself shook off such fetters with impatience. Not that he had no appetite for glory ; far from it. But the reality, he would have felt, sufficed"—*Binyon*.

*Detailed*—complete ; full ; সম্পূর্ণ । *Records*—accounts ; বিবরণ । *His daily life*—A complete picture of Akbar's daily life and his work has been given by Abu-l Fazl in his *Akbar-namah* and by Fathers Monserate and Xavier in their lively accounts ; উহার সৈন্যদল জীবন । *Achievements*—great deeds ; কাৰ্য্যাবলী । *Corroborated*—confirmed ; সমর্থিত হইতেছে । *Numerous portraits*—many pictures ; বহু চিত্র ।

N.B. Many of these pictures and paintings are in the British Museum and India Office, etc., London.

*A long series*—i.e., a long succession ; দীর্ঘ ক্রম । *Small paintings*—i.e., miniatures ; ক্ষুদ্র চিত্র । *Very many*—a large number. *In England*—i.e., in the British Museum and India Office, etc., London. *Manifold*—numerous ; বহু । *Activities*—doings ; কাৰ্য্যাবলী । *Vividly*—in a life-like

manner ; জীবন্তভাবে । *Depicted*—drawn ; painted ; চিত্রিত হইয়াছে । N.B. "Through these artists we see, at any rate, Akbar as he lived, hunted, prayed ; and all his surroundings"—*Binyon*.

*Prime of life*—state of highest perfection of life ; full-grown manhood ; জীবনের সর্বোত্তম পূর্ণতায় ; পূর্ণ যৌবনকালে । *We have.....of life*—Akbar in full-grown manhood is graphically represented in these pictures. We get a life-like image of him. We may think that he is present before us in flesh and blood. [N.B. It may be noted here that the description given here by Binyon follows almost word for word that given by Vincent Smith in his *Akbar, the Great Mogul*, Chapter XII, p. 333. *et seq.*]

*Compact*—closely packed together ; ঘনসংলগ্ন । *Compact of frame*—of sturdy physique ; a strongly built body ; দৃঢ়গঠিত দেহ ।

["Akbar, as seen in middle life, was a man of moderate stature,.....neither too slight nor too stout, broad-chested, narrow-waisted and long-armed"—*V. Smith*.]

*Afuscular*—having well-developed muscles ; strong ; পেশীবদ্ধ । *Rather burly*—a bit corpulent ; কিঞ্চিৎ ঘুলকায়া । *Moderate stature*—average height. ["perhaps five feet seven inches in height"—*Smith*.]

*Broad-shouldered*—with his shoulder broad ; 'বৃহৎক' । *Neither lean nor stout*—neither very thin nor very fat. ["neither too slight nor too stout"—*Smith*.]

*Healthy complexion*—colour indicating health ; বাস্তবিক বর্ণ । *The colour.....wheat*—When wheat is ripe, it has a dark yellow colour ; Akbar's complexion resembled it. It suggested vigorous health. ["His complexion, sometimes described by the Indian term 'wheat-coloured', was dark rather than fair"—*Smith*.]

*Eyes*—The smallness of the eyes indicates the Mongolian blood in his veins. *Lashes*—long hair protecting the eyes ; পশ্চরাজি । *Sparkle*—dazzle ; glow ; জলিলা উজ্জ্বল । *Like.....the sun*—like the crests of ripples touched and made radiant by the rays of the sun. [The comparison is an echo of Monserate's Latin description in his *Commentarius* ; it means 'vibrant like the sea in sunshine'.] *He wears moustaches.....beard*—["His face was clean shaven, except for a small, closely trimmed moustache worn in the fashion adopted by young Turks on the verge of manhood"—*Smith*.]

*Loud*—of a full volume ; উচ্চ । *Full*—rich. ["His very loud voice was credited with a peculiar richness"—*Smith*.] *When he laughs.....whole face*—This shows that it was always a hearty laugh, suggestive of frankness. *Movements*—movements of the body. *Quick*—agile ; দ্রুত । *Bow-legged*—bandy ; বক্রগণ্ড । *Though from.....bow-legged*—

Owing to a great deal of riding in youth and keeping the legs hard on stirrups, he was a bit bandy-legged. ["His legs were slightly bowed inwards from the effect of much riding in boyhood, and

when walking he slightly dragged the left leg, as if he were lame, although the limb was sound"—*Smith*.] *Carries*—i.e., leans; বাঁকিয়ে রাখিতেন। *A little*—slightly; সামান্যক্রমে। *He carries.....right shoulder*—[Binyon may have gathered this piece of information from a picture of Akbar in his middle age, printed in Vincent Smith's *Akbar, the Great Mogul*, p. 422.]

*Commanding*—striking; high; উন্নত। *Beak*—a bird's hooked bill; পাখীর চকু। (An *aquiline* nose is often regarded as a sign of high intelligence and determined character.) *Nostrils*—openings in the nose; নাসারন্ধ্র। *Wide*—broad; প্রশস্ত। *Mobile*—moving with excitement of feeling; গতিশীল; চঞ্চল। *Wart*—"small hardish excrescence on skin caused by abnormal growth of papillae" (*C.O.D.*); আঁচিল। ["The nose was of moderate size, rather short, with a bony prominence in the middle, and nostrils dilated as if with anger"—*Smith*.] *Thought to be.....appearance*—considered by people as beautiful to look at. ["was considered to be a lucky mark"—(*Smith*). Akbar's son, Jahangir, wrote that "a fleshy wart...which appeared exceedingly beautiful.....it was a sign of immense riches and increasing prosperity."]

*Whatever assemblage of men*—whatever gathering of people; যে-কোন জনসভায় হউক না কেন। *Recognisably*—unmistakably; নিশ্চিতক্রমে। *The king*—the person possessing royal and majestic appearance. ["His whole mien was in such perfect accord with the ideal of kingly dignity that any body, even at the first glance, would recognise him as a king," (*Smith*) based on Jahangir's account.] *In whatever...the king*—Binyon points out Akbar's majestic features and personality. He might get mixed up in a company of common men. But he would be recognised beyond doubt as one possessing kingly dignity and appearance. ["In his actions and movements (he) was not like the people of the world, and the glory of God manifested itself in him"—*Jahangir*.]

*In whatever assemblage of men...the king*—Expl. In these words Binyon sums up his final impression as regards the personal appearance of Akbar. He might be among men of high birth and rank, or he might be among humbler people. In whatever company he was, Akbar was always royal and majestic in appearance. It was clear that he was the king, the chief of men. Nobody could fail to notice it.

[Add notes on *whatever assemblage of men* and *recognisably*.]

*Radiates*—diffuses; বিকিরণ করিতেন। *Energy*—life and activity; প্রাণশক্তি। *He radiates energy*—Other people seated by his side would be inspired by his energy.

*His temper.....violent*—Akbar's habitual disposition of mind is passionate and furious. *He is aware of it*—Akbar is fully conscious of this defect, viz., his angry and passionate disposition. *So much so*—to such an extent; এতদূর পর্যন্ত। *Orders*—commands; আদেশ। *Death-warrant*—order issued to execute a man, convicted of some crime; প্রাণদণ্ডের আদেশ।

Page 37. *Carried out*—obeyed; acted upon; গাণিত হওয়া। *Twice confirmed*—approved and sanctioned twice.

*His temper is.....twice confirmed*—Expl. Binyon describes here a particularly interesting aspect of Akbar's character. Akbar was by nature passionate and was quickly roused to anger. But he practised self-control and checked the occasional violence of his temper. So whenever he issued any death-warrant, he never allowed the condemned man to be put to death at once. He would allow some time to pass. He must examine the case twice and confirm the death-sentence twice; so that if his judgment had been passed in an angry mood, it could be revised in cooler moments.

N.B. Father Peruschi says: "In inflicting punishment he is deliberate, and after he has made over the guilty person to the hands of the judge and court to suffer either extreme penalty or the mutilation of some limb, *he requires that he should be three times reminded by messages before the sentence is carried out.*"

*Appeased*—soothed; শান্ত হয়। *His anger is.....appeased*—[This statement is based upon Peruschi: "The Prince rarely loses his temper, but if he should fall into a passion, it is impossible to say how great his wrath may be; *the good thing about it is that he presently regains his calmness, and that his wrath is short-lived*, quickly passing from him; for in truth, he is naturally humane, gentle and kind."] ]

*Insatiable*—unquenchable; that which cannot be satisfied; তৃপ্তিবিহীন; পূরণনীয়। *Curiosity*—"desire to know, inquisitiveness" (C. O. D.); কৌতূহল। ["Akbar began a habit of disguising himself from time to time and mixing with his subjects in order to hear their opinion of things..... these nocturnal adventures were in keeping with Akbar's boundless curiosity"—Binyon.] *Loves new things*—has a passion for new things; নতুন জিনিষ ভালবাসিতেন। *Incessantly*—always; constantly; নরকণ। *Employed*—kept busy. *His mind.....his body*—Akbar is intellectually alert and physically active and energetic.

"Akbar's mind was restless as his body. He was intensely interested in discussion and speculation on religious matters.....As a born painter absorbed in painting, as a musician in music, so Akbar became absorbed in the intoxicating delight of action"—Binyon.

Grammar, etc.—*Corroborate* (v.); *corroboration* (n.). *Numerous* (adj.); another adj. *numerical*. *Eyes* (n.); *ocular* (adj.). *Muscular* (adj.); *muscle* (n.). *Appease* (v.); *appeasement* (n.).

অসাহায্য—অসাহায্য ঐতিহাসিক ব্যক্তিত্বের আর কোনও ব্যক্তিকে এমন অসহজভাবে জানাশের নয়ন সন্মুখে রাখা হয় নাই বা আমাদের কল্পনাতে এইরূপ বাস্তব যুক্তিতে উপস্থিত করা যায় নাই। তাঁহার কৌতূহলকল্পের বা বৈদগ্ধ্য জীবনের খঁটনাটি বিবরণসমূহ বহুসংখ্যক আলোচনা; ধারাবাহিক বহু ক্ষুদ্র চিত্রে ( ইহার অনেকগুলি এখন ইংলণ্ডে আছে ) সমাৰ্থিত হইয়াছে; এই সব চিত্রে তাঁহার বহুবিধ কার্যকলাপ জীবন্তভাবে সঁকা আছে। তাঁহার পূর্ণ যৌবনকালের যুক্তি মন আনন্দা চক্ষুর সম্মুখে দেখিতে পাইতেছি। তাঁহার শরীর দুর্দৃশ্যত, পেশীযুক্ত ও কঠিন ছিল,

নাতিদীর্ঘ কিন্তু প্রশস্তবাক্য, নাতিদৃশ, নাতিদূর, পদ গোপন শব্দের দ্বারা বাহ্যবাস্তব-বর্ণনাকৃত। তাঁহার চক্ষু মুগ্ধ হইলেও দীর্ঘপদ্যরাঙ্গিনির্ণিষ্ট, দ্রৌত-করোজ্জ্বল মুগ্ধ বীচিনালার উপর আলোক-বিলুপ্ত নত তাহার ভাবের। তাঁহার গুণ ছিল, কিন্তু অশ্রু ছিল না। তাঁহার কণ্ঠের উচ্চ ও গম্ভীর ছিল। হাসিলে, সেই হাসি তাঁহার সমস্ত মুগ্ধ ছড়াইয়া পড়িত। তাঁহার অঙ্গনকালন ছিল নিপ্র, তবে যৌবনকালে অধিক অস্বাস্থ্যবোধের ফলে তাঁহার পদদ্বয় কিঞ্চিৎ বক্র হইয়া গিয়াছিল। বক্র বক্রের একদিকে তিনি মাথাটা একটু হেলাইয়া রাখেন। তাঁহার নাসিকা পক্ষীচঞ্চুর দ্বারা উন্নত ছিল না; ইহা সরল ও ক্ষুদ্র ছিল; নাসিকারদ্বয় প্রশস্ত ও উদ্বেজনাপ্রবণ ছিল। বাম নাসারদ্বয়ের নীচে একটি ঝাঁচিল ছিল; ইহা দেখিতে বড় হৃদয়ের বলিয়া বিবেচিত হইত। যে-কোন জন-সমষ্টির মধ্যে তাঁহাকে রাজা বলিয়া (নহুজ্জই) চেনা যাইত। তিনি যেন শক্তি ও উৎসাহ বিকিরণ করিতেন। তাঁহার প্রকৃতি স্বভাবতই উগ্র ছিল; তবে তিনি এ বিষয় এতই সচেতন যে, তাঁহার প্রবৃত্তি কোনও মুক্তা দগোশে ছইবার তাঁহার দ্বারা সন্দর্ভিত না হইলে তাহা যেন কিছুতেই প্রতিপালিত না হয়, এইরূপ তাঁহার নির্দেশ ছিল। তাঁহার ক্রোধ ছিল ভীষণ, তবে ইহা নহুজ্জই শাস্ত হইত। তাঁহার অনীম কোঁতুহল ছিল। নূতন জিনিস জানিতে তিনি অস্বরাগী হইলেন। দেহের দ্বারা তাঁহার বনও সর্বদাই কাম্যে ব্যাপ্ত থাকিত।

### Paragraph 5

**Summary**—Akbar has wide culture; but he is unable to read or write. On the fly-leaf of a manuscript copy of the *Life of Timur* is preserved his only authentic signature, penned in a childish and laborious manner. This only confirms his illiteracy. He has books read aloud to him. He has a very strong memory.

**Strange to say**—It is a matter of wonder; ইহা বড়ই আশ্চর্যের বিষয়। **Philip of Spain**—Philip II (1527-98) was the son of Emperor Charles V. He became the most powerful prince in Europe and ruled over Spain, the two Sicilies, the Milanese, the Low Countries and also Spanish America. He was a very wealthy European king. He was a contemporary of Emperor Akbar. Akbar once thought of sending an embassy to him. Philip married Queen Mary of England. He put himself at the head of the Catholic party in Europe. In 1588 he sent the Spanish Armada against England, but it met with a signal defeat. Binyon says here that probably excepting this very wealthy European king, Akbar was the richest monarch in the world in the 16th century.

**Wealthiest**—richest; ধনীত্ব। **Potentate**—monarch. **His time**—i.e., in the 16th century; তাঁহার সময়ে। **Versed in**—well acquainted with. **Delighting in**—taking pleasure in. **Philosophical discussion**—Every Thursday in his *Ibadat-Khana* (House of Worship) interesting discussions on theology and philosophy used to be held by religious persons. Akbar loved philosophical discourses with learned teachers and priests even at the time of his military campaigns.

[In Abu-l Fazl's *Ain-i-Akbari* is quoted one of his sayings: "Discourses on philosophy have such a charm for me that they distract me from all else, and I forcibly restrain myself from listening to them, lest the necessary duties of the hour should be neglected." Again, "Akbar was intimately acquainted with the works of many Muhammadan historians and theologians, as well as with a considerable amount of

general Asiatic literature, especially the writings of the Sufi or mystic poets. He acquired from the Jesuit missionaries a fairly complete knowledge of the Gospel story and the main outlines of the Christian faith, while at the same time learning from the most accredited teachers the principles of Hinduism, Jainism and Zoroastrianism"—*Smith.*]

*Is illiterate*—is unable to read or write ; নিরক্ষর ।

[About Akbar's wealth and magnificence the following passage from V. Smith is interesting :

"He loved riches and the accumulation of wealth, being, as Monserrate says, 'rather penurious and retentive of money'.....It is legitimate to assume that Akbar left behind him fully 40 million sterling in coined money." ]

**And yet strange.....is illiterate—Expl.** Binyon has already described many of the great qualities possessed by Emperor Akbar. He was the greatest king of his time ; and except perhaps Philip II, king of Spain, he was the most wealthy monarch of his days. He was also a man of wide culture. He had a good knowledge of history and poetry. He loved philosophical discussions. But it is a matter of wonder that such an intelligent and cultured ruler of an empire did not know how to read and write.

[Add a note on *Philip of Spain.*]

*He can neither read etc.—N.B.* ".....And his reluctance to learn to read was not combined with that aversion from things of the mind so often found in the English school-boy devoted to games. On the contrary, he delighted in being read to by others, and with his amazing memory, soon had by heart whole poems of the Persian poets, especially those of the Sufi mystics"—(*Binyon*). Again, "he never mastered the alphabet, and to the end of his days was unable to read or sign his own name..... Although he would not learn to read books for himself, he enjoyed hearing them read by others, and willingly learned by heart the mystic verses of the Sufi poets, Hafiz and Jalalu-ddin Rumi"—(*Smith*). Abul-I Fazl states in his *Ain-i-Akbari* : "I begged the correction of what I had heard from His Majesty, who, by virtue of his perfect memory, recollects every occurrence in gross and in detail from the time he was one year old..... till the present day....."

*Flyleaf*—blank page at the beginning or end of a book (the word should properly be written as *fly-leaf*, and not *flyleaf* without the hyphen) ; পৃষ্ঠকের প্রারম্ভ বা শেষের সাদা পৃষ্ঠা । *Precious*—valuable ; মূল্যবান । *Manuscript copy*—handwritten copy ; হস্তলিখিত গ্রন্থ । '*Life of Timur*'—The Mogul kings and emperors used to write their own biographies or to get them written by their admirers. Timur, or Tamerlane (1335-1405) was a great Mongol conqueror. Akbar was a direct descendant in the seventh generation from him. *Signature*—the name signed in one's own hand ; স্বহি ; স্বাক্ষর । *Laboriously written*—written with great difficulty ; কষ্টে লিখিত । *In a childish hand*—as a child writes in a scrawling manner ; শিশুস্বলিত অক্ষরে । *Reverently attested*—solemnly certified as true.



*Preserved*—kept ; রক্ষিত হইয়াছে। *Unique*—rare ; অননুসংখ্য। *Marvel*—wonderful thing ; আশ্চর্যজনক বস্তু। *Only confirms*—just corroborates ; সর্বত্র করিতেছে। *Universal testimony*—statement made by all persons ; সর্ব সাধারণের স্বাক্ষর উক্তি। *Inability*—incapacity to read and write ; অক্ষমতা।

*But this signature.....to his inability*—Expl. Binyon speaks of Emperor Akbar's inability to read and write. Only one signature of the Emperor exists and it is on the fly-leaf of a valuable manuscript copy of the *Life of Timur*. That this was Akbar's own signature was solemnly certified by his son, Jahangir. So there is no doubt about its genuineness. If that is so, then how can it be said that Akbar was illiterate ? Binyon says that this single existing signature only strengthens the unanimous opinion of chroniclers and historians that Akbar was illiterate. This signature appears to have been written with great difficulty in a childish hand. The childish manner of Akbar's writing is proof positive of his illiteracy. There is further proof. As the signature is the only one of its kind, it is preserved as something rare and wonderful. If Akbar had been literate, there would have existed many specimens of his signature.

[Add notes on a unique marvel and the universal testimony to his inability.]

*Yet, if unable to read.....remember*—Akbar is unable to read, but his inability to read makes his memory the stronger, and he remembers very well the contents of books read out aloud to him.

*He has books read aloud to him*—Scholars of his royal court used to read aloud books to him. তাঁহার নিকট উচ্চকণ্ঠে পুস্তক গড়া হইত। *Knows them better.....himself*—As Akbar's memory was very strong, he learnt quickly through the ear. Things read out to him were better remembered by him than if he had read them himself. *Prodigious*—marvellous ; enormous ; আশ্চর্যজনক ; বিপুল। N.B. "At his death Akbar had a library of 24,000 volumes, all in manuscripts, many with costly illustrations"—Binyon.

বঙ্গভাষায়—আকবর ছিলেন সেই সময়ের পৃথিবীর মধ্যে সর্বশ্রেষ্ঠ নৃপতি—হয়ত স্পেনের রাজা Philip-কে বাদ দিলে পৃথিবীর সম্রাটদের মধ্যে সর্বাপেক্ষা ধনশালীও ছিলেন—তিনি ইতিহাস ও কাব্যে সুপণ্ডিত, দার্শনিক তত্ত্বাবলোচনায় অদ্বৈতবাদী হইয়াও যে নিরাকর ছিলেন, ইহাই আশ্চর্য। তিনি পণ্ডিতে বা লিখিতে জানিতেন না। অবশ্য একথা সত্য যে, তাঁহার পূর্বপুরুষ তৈমুরের একটি হস্তলিখিত মূল্যবান জীবনীর মলাটের পরপৃষ্ঠায় তাঁহার শিশুহস্ত অক্ষরে কণ্ঠে লিখিত একমাত্র স্বাক্ষর আছে। তাঁহার পুত্র জাহাঙ্গীর এটি যে তাঁহারই (আকবরেরই) স্বাক্ষর, তাহা সপ্রমাণে স্বীকার করিয়াছেন। তবে অমানুষ আশ্চর্য বস্তুর ভায়ে রক্ষিত এই স্বাক্ষরটি তাঁহার (নিধন-পঠনে) অক্ষমতা বিষয়ে সার্বজনীন অভিমতেরই সন্নিবেশ করিতেছে। পণ্ডিতে অক্ষম হইলেও সেই জন্তই তিনি সমস্ত বিষয় আরও ভাল করিয়া মনে রাখিতে পারিতেন। অল্প লোকেরা উচ্চকণ্ঠে তাঁহাকে বই পড়িয়া শোনাইত, এবং নিজে পড়িলে বাহা মনে রাখিতেন, ইহাতে তদপেক্ষা বেশী মনে রাখিতেন। কর্মদক্ষতার মতই তাঁহার স্মৃতিশক্তি বিস্ময়কর ছিল।

## Paragraph 6

**Summary**—A European traveller reaching India could always meet and converse with Akbar. Akbar welcomed foreigners. At his magnificent capital of Fatehpur-Sikri people of different races and religions gathered. The standard of civilization found in Akbar's court was in essence similar to that of European courts. The pomp of Akbar's court might have some barbaric features. But in Europe, too, there was much ugliness under the superficial refinements. Akbar was a patron of literature, music, painting and architecture. Religious controversies led to massacres and devastation of countries in Europe, but not in Akbar's dominions. Akbar was a great believer in toleration.

**Note**—Binyon's remarks are fair and impartial. He compares the standard of civilisation prevailing in European countries in the 16th century with that prevailing in Akbar's Empire during the same period. Under Akbar's rule India was free from the evils of religious bigotry (পৌড়ানি) and persecution which were at that time found in European states.

*A traveller from Europe*—any traveller coming from Europe and reaching Akbar's court. N.B. The first English traveller to land and reside in India was the Rev. Father Thomas Stevens, a Jesuit, in 1579. The first Jesuit mission went to Akbar in 1580. John Newbery and Ralph Fitch were the first English travellers to visit Akbar's court at Fatehpur-Sikri in 1585. *At last*—i.e., having travelled through other countries. *Mogul's dominion*—kingdom of Hindostan ruled by the Great Mogul (or the Mogul Emperor); বোঙ্গল সম্রাটের রাজত্বে। *At close quarters*—i.e., very near him; in intimate contact with him; সান্নিধ্যে; খুব নিকটে। *Enjoying*—delighting in; উপভোগ করা। *Foreigners were welcome*—Akbar was hospitable to foreigners. He loved to talk with them and gather information by asking them numerous questions. He had a great curiosity. *Habitually*—usually; as a matter of course; স্বাভাবিকতঃ। *Thronged*—crowded; gathered in; সমবেত হইত। *Courtyards*—spacious open place within the court; প্রাঙ্গণ।

*Fatehpur-Sikri, that strange splendid city*—Also spelt 'Fathpur-Sikri', about twenty miles from Agra, was constructed by Akbar between 1570 and 1580. It was in honour of the holy saint, Shaikh Salim Chisti, who promised him the boon of a son and in commemoration of the birth of his two sons (Salim and Murad) that Akbar designed to build at Sikri a new capital. The planning of the city was his own. "And after the conquest of Gujarat (in 1573) the city was called Fatehpur-Sikri the City of Victory" (Binyon). There was a lofty portal (Buland Durwaza) of the mosque erected in honour of Salim Chisti, the saint. On it were inscribed the words: 'So said Jesus, upon whom be peace. The world is a bridge; pass over it, but build no house upon it.' The city contained many beautiful buildings. Most of them are intact to-day. The city served as the capital of Akbar's empire for only about fifteen years from 1570 to 1585. In 1585 Akbar went north and except for a passing visit in 1601, he never returned to Sikri. "An English traveller, one of the first to reach India, has described it as 'much greater than London' and very populous,

a great resort of merchants from Persia and out of India, and very much merchandise of silk and cloth, and of precious stones, both Rubies, Diamonds and Pearls' "—*Binyon*.

*Strange*—because raised at Akbar's sudden and imperious whim; অস্বাভাবিক। *Splendid*—full of gorgeous beauty; শোভামণ্ডপূর্ণ। *Built at Akbar's whim*—Fatehpur-Sikri was built at Akbar's caprice; আবদারের খেলায় অনুসারে নির্মিত। ["Inasmuch as his exalted sons (Salim and Murad) had taken their birth at Sikri and the God-knowing spirit of Shaikh Salim had taken possession thereof, his holy heart desired to give outward splendour to this spot which possessed spiritual grandeur"—Abu-l Fazl's *Akbar-namah*.]

*Afterwards*—i.e., in 1585, when Akbar went north. *So suddenly abandoned*—The city was occupied as the capital of the empire for only about fifteen years (1570-1585). Then this splendid city, built at Akbar's whim, was left for good. No reason has been given for its sudden abandonment.

[The city of Fatehpur-Sikri gradually fell into ruins. "In 1604 Father Jerome Xavier of the Third Jesuit Mission, passed through the city and found it 'totally demolished' save for the great buildings made by the Emperor. The swarming population had abandoned it; the streets were empty. The City of Victory was a city of desolation, left to the jackals and the bats. 'Here, we might say,' wrote Xavier, 'stood Troy' "—*Binyon*.]

*Predominantly*—chiefly; প্রধানতঃ। *Diverse*—different; বিভিন্ন। *Creeds*—religious faiths; ধর্ম। *Fairy-tale*—a tale about fairies; (here) something strange, romantic, almost incredible; পুরো গল্প; রূপকথা। *The Great Mogul*—the Mogul Emperor.

*In the West*—i.e., in Western countries, in Europe; পশ্চাত্তা দেশসমূহে।

*The Great Mogul... West*—Stories about Akbar's military power, the magnificence and splendour of his imperial court, his fabulous wealth must have reached the ears of the peoples of Europe. But to them Hindostan was a far-off land. The distance of the country and the accounts of uncommon grandeur, brought back by travellers, made the whole thing seem strange. The peoples of Europe imagined that everything was possible for the Mogul Emperor. He appeared to them remote, grand and romantic and mysterious like the king of a fairy-tale.

*In the West*—Akbar's name and fame reached the court of the English Queen Elizabeth. She sent in 1583 two merchants named Newbery and Fitch to get special concessions from the Emperor. She also sent through them a letter addressed to "the most invincible and most-mightie prince, lord Zelaiddin Echebar (Jalalud-din Akbar) King of Cambaya" (= Cambay or Gujarat).

*Here*—in the imperial city of Fatehpur-Sikri. *Marks*—signs; চিহ্ন। *Closely parallel with*—resembling in essential things. *With that of Europe*—i.e., with the civilization of Europe. *Different*—dissimilar;

বিভিন্ন। *On the surface*—outwardly ; superficially ; বাহ্যতঃ। *Though..... surface*—though superficially so dissimilar ; যদিও বহুতঃ এত পৃথক্ ।

**'The Great Mogul'...on the surface—Expl.** Binyon notes the romantic notions held by the peoples of Europe in the 16th century about Akbar and his court ; and he compares the civilisation of Akbar's court with that of Europe in Akbar's time. Travellers' strange tales about Akbar's military power and his magnificent court had reached Europe. But the facts were not fully known as very few persons had travelled from Europe to India. So to the people of Europe, Akbar, the Great Mogul Emperor, appeared strangely magnificent and remote like the princely hero of a fairy-tale. The Europeans did not fully realise that Akbar was a civilized ruler or that Akbar's court stood for a type of civilization, sufficiently high. Many of its features closely resembled those of the civilization in Europe. There might be superficial differences. But in essence the civilizations of Europe and India in Akbar's time were similar.

[Add notes on *the Great Mogul* and a *sort of fairy-tale in the West.*]

*External magnificence*—outward pomp and splendour ; বাহ্য মন্বন্ধি ।

*Touches*—features ; marks ; দৃশ্য । *Of the barbaric*—of the uncivilized ; of the crudely ostentatious and lacking in refinement.

N.B. The Europeans considered the pomp and splendour of the Mogul court a little too much showy and therefore crude and vulgar.

*What—i.e.,* many kinds of ; বহু । *Barbarities*—cruelties ; vulgarities ; ক্রূরতা ; বর্জিততা ।

N.B. The barbarities of European courts were even more objectionable than the few 'barbaric touches' of Akbar's court. There was much personal uncleanness ('dirt') among the nobles and monarchs of European courts. Savage religious persecution and the horrible suffering of the agricultural serfs of Europe were abominable curses of the European civilization in the 16th century.

*Mingled with*—mixed with ; combined with ; মিশ্রিত ছিল । *Refinements*—elegance ; culture ; ভাব্যতা ; স্নেহুতি ; সাক্ষিত আচার ।

**The external magnificence.....European courts!—Expl.** Binyon compares the standard of civilization prevailing in Akbar's court with that of the European courts in the same period. The outward pomp and splendour of Akbar's royal court might seem a little barbaric, somewhat lacking in refinement. But the standard of civilization there was equal, if not superior, to the civilisation of European courts. In the courts of European kings also, barbarities—a great deal of coarseness, ugliness and cruelty—lay concealed beneath outward polish and refinement. We may refer, for example, to the personal uncleanness of the nobles and monarchs of European courts and the horrors of savage religious persecution. So

the 'touches of the barbaric', if any, at Akbar's court, were less than those in European courts.

*European courts*—e.g., the courts of European rulers like Queen Elizabeth of England or Philip II of Spain.

*Dirt*—(1) unclean matter ; अशुद्धि । (2) metaphorically, barbarities, e.g., vulgarity and cruelty. *Disguised*—hidden ; concealed. *Perfumes*—(1) scents ; fragrance coming out of flowers and rich essences ; (2) metaphorically, 'external magnificence'.

*Here*—i.e., in the court of Emperor Akbar. *Refinements*.....sort—Those refinements included love of poetry and the fine arts like painting, music, architecture, etc. *Love*—प्रेम ; अद्भुत । *Letters*—literature ; साहित्य । *Arts*—fine arts, including painting, music, architecture, etc. ; कलाविज्ञानश्च । *Refinements*.....the arts—During Akbar's rule literature and the fine arts were improved and cultivated under the fostering care of the Emperor himself. Many persons showed genuine love of literature and the arts.

N.B. Under the distinguished patronage of Akbar the Indo-Persian literature flourished. Faizi, the elder brother of Abu-l Fazl, was 'the king of poets'. Tulsidas, the author of the Hindi *Ramayana*, not mentioned by Abu-l Fazl, was the greatest poet of India at the time. (This is the opinion of European scholars.) But he did not belong to Akbar's court. The number of versifiers was legion. The best among them, presented at court, numbered 59. Sur Das, 'the blind bard of Agra,' was another great poet. The impetus given to Hindi literature by the policy of Akbar lasted long after his death. Music was highly cultivated. Two very well-known musicians in Akbar's court were Baz Bahadur and Mian Tansen. Akbar's library, added to by Faizi's collection, contained 24,000 beautifully written Mss., priced at nearly six and half a million rupees. The Indo-Persian style of painting flourished in Akbar's time under his direct patronage. ".....Abdus Samad...had been the drawing-master of Akbar as a boy.....He was the notable artist at Akbar's court in the early years of the reign."

*Poetry was*.....honour—The art of poetry was highly esteemed. N.B. "Abu-l Fazl tells us that.....thousands of poets are continually at court.....Bloehmann held that 'after Amir Khusrau of Delhi Muhammadan India has seen no greater poet than Faizi'"—(Smith). The greatest poet of the age was Tulsidas, the writer of the Hindi *Ramayana* : "he does not appear to have been brought to the notice of either the emperor or Abu-l Fazl"—(Smith). Sur Das, with his father, Ram Das, is included in Abu-l Fazl's list of 36 singers and musicians employed at court.

*Painters*—Akbar cherished a great love of painting. In his infancy he was taught the rudiments of the subject by Abdus Samad, the most renowned artist of the day. "Out of the seventeen artists of his reign named as being pre-eminent no less than thirteen are Hindus. Abu-l Fazl specially admired the productions of the Hindu painters, and declares that 'their pictures surpass our conceptions of things. Few, indeed, in the whole world are found equal to them'. Basawan disputed

with Daswanth the first place among the Hindu artists of Akbar's age"  
—*Vincent Smith.*

*Architects*—master-builders who prepare plans of buildings and superintend work ; ইপাতিগণ। *Abounded*—existed in a plentiful number ; বহুসংখ্যক. বর্ভবান ছিল।

N.B. "Architecture, 'the queen of arts,' naturally was practised with eminent success under the sway of Akbar, whose tolerant policy permitted the votaries of all creeds to worship God each in his own fashion.....The buildings of Akbar's time, as a rule, obviously combine both Hindu and Muhammadan features.....The names of those brilliant artists have perished utterly.....Bahaud-din is remembered by tradition as the overseer of works or superintending engineer engaged on the building of the city...The building work, as Father Monserrate mentions, was pressed on with extraordinary speed under the personal supervision of Akbar...Fathpur-Sikri, is 'a reflex of the mind of the great man who 'built it' "—(*Vincent Smith*). Again, "His Majesty plans splendid edifices and dresses the work of his mind and heart in the garment of stone and clay"—*Abu-l Fazl's Ain-i-Akbari.*

*Direct*—immediate ; বাক্ষিগত। *Patronage*—support and help ; পৃষ্ঠপোষকতা। *Who himself.....draw*—Binyon notes elsewhere : "In 1550 Humayun invited to Kabul two young Persian artists of great distinction, Mir Sayyid Ali and Abdus Samad, and these two became his principal court painters, and afterwards went to Delhi. Both Humayun and the boy Akbar took lessons in the Persian style of drawing."

*A skilled musician*—সঙ্গীতবিজ্ঞান পারদর্শী।

N.B. Akbar took special delight in music and song, and seems to have had a considerable knowledge of the technicalities of those arts.....Tansen of Gwalior.....was universally recognised as the premier musician and singer of the age. Abu-l Fazl declared that 'a singer like him has not been in India for the last thousand years'. Baz Bahadur, the ex-king of Malwa, who had been appointed *Mansabdar* of 1,000, is described as 'a singer without rival'—(*Vincent Smith*). "Akbar pays much attention to music and is the patron of all who practise this enchanting art. There are numerous musicians at court, Hindus, Iranis, Turanis, Kashmiris, both men and women. The court musicians are arranged in seven divisions, one for each day of the week"—(*Abu-l Fazl's Ain-i-Akbari*). Akbar himself played excellently on *Nagarrah*.

*Besides*—in addition to ; উপরন্ত। *Worker*—one who could practise with his own hand ; দক্ষ। *Handicrafts*—manual arts ; হস্তশিল্প। N.B. "Akbar took a special delight in the practice of mechanical arts with his own hands"—(*Binyon*). "Akbar was credited with many inventions and improvements"—*Vincent Smith.*

Page 38. *Theological*—religious. *Theology* is a subject dealing with the nature of God and man's duty to Him ; ঈশ্বরতত্ত্ব সম্বন্ধীয়। *Disputation*—wrangling ; controversy ; তর্কবিতর্ক। *Religious animosities*—enmity due to religious differences ; ধর্মসম্বন্ধীয় বিদ্বেষ। *Sign*—indication ; চিহ্ন। *High civilization*—high standard of culture ; উচ্চ সভ্যতা।

**N.B.** Binyon does not agree that religious controversies are the sign of a high level of culture. As a matter of fact, tolerance and respect for the opinions of others are the marks of true civilisation.

*Rivalled*—equalled; competed with; সম্বন্ধ হইয়াছিল। *Fierceness*—ferocity; হিংস্রতা। *Those*—i.e., theological disputation and religious animosities. *Western countries*—i.e., countries in Europe; পশ্চিমাঞ্চল দেশসমূহ।

**If theological disputation.....toleration—Expl.** Binyon compares the standard of civilization prevailing in Akbar's court with that of European countries in his time. Somewhat ironically he remarks that if religious controversies and bitterness on account of religious differences be a mark of advanced civilization, these were as fierce in Akbar's court as in the civilized courts of Europe. In this the court of Akbar attained the standard of civilization of contemporary Europe. But in Europe, Roman Catholics and Protestants cruelly persecuted one another because of religious differences. They burned and killed one another. Whole countries were laid waste. In India, the restraining influence of Akbar prevented religious controversies from degenerating into fighting and blood-shed. Akbar sincerely believed in toleration and practised it. He did not allow religious persecution.

[Add notes on *theological disputation*; *religious animosities*; in the name of religion and a restraining power.]

**N.B.** Binyon suggests that in one important respect Akbar was really more civilized than contemporary European monarchs. He was a great believer in toleration for all religions.

*The disputants*—i.e., those who took part in religious disputes. *Burnt*—For example, Protestants as heretics used to be burnt at the stake in Spain and England at the instance of Roman Catholic Sovereigns. *Massacred*—slaughtered; হত্যা করিত। *In their zeal*—in their religious fanaticism; ধর্ম্মাঙ্কিতাবশতঃ। *Devastated*—laid waste; destroyed; বিধ্বস্ত করিত; জনশূন্য করিত। *Devastated.....religion*—Such devastation took place in Europe during the Thirty Years' War and also the wars of Philip II of Spain.

*A restraining power*—the imperial authority of Akbar, which prevented religious fanaticism from ending in bloodshed; সংযতকারী শক্তি। *Prevented*—stopped; বাধা দিয়াছিল। *Argument*—religious controversies or disputes; ধর্ম্মসম্বন্ধীয় বিতর্ক। *Ending in*—resulting in; পর্য্যবসিত হওয়া। *The use of swords*—the appeal to arms. *Monarch*—king; সম্রাট। *Actually*—really; সত্যসত্যই। *Toleration*—"recognition of right of private judgment in religious matters" (C. O. D.); পঙ্গমতসাহিত্য; ধর্ম্মসম্বন্ধে ব্যক্তিগত মতপোষণে স্বাধীনতা দান।

**N. B.** On the occasion of the visit to Fatehpur-Sikri of Ridolfo.

Aquaviva, the Jesuit missionary from Goa, a famous discussion on religion took place in the *Ibadat-Khana*. There the most learned Muhammadan lawyers and doctors, Brahmins, Jains, Hindu materialists, Christians, Jews, and Parsis, each in turn spoke. "Each in turn fearlessly brought forward his assertions and arguments, and the disputations and contentions were long and heated. Every sect, in its vanity and conceit, attacked and endeavoured to refute the statements of their antagonists."

Grammar, etc.—*Prevent* (v.); *prevention* (n.); *preventive* (adj.). *Toleration* (n.); *tolerant* (adj.); *tolerantly* (adv.).

বঙ্গভাষা—ষোড়শ শতাব্দীর শেষার্ধ্বে ইয়োরোপ হইতে আগত কোনও জনগণকারীর পক্ষে (নানাদেশে ভ্রমণ করিয়া) সর্বশেষে মোগল সম্রাটের রাজ্যে আসিয়া পৌঁছিলে সম্রাটের সাম্রাজ্যে আসিয়া তাঁহার সহিত সাক্ষাৎ করা বা তাঁহার কথাবার্তা উপভোগ করা একটুও শক্ত ছিল না। বিদেশীরা অভিযুক্ত (সমাদৃত) হইত। বহুত: কতেপুর-সিক্রি প্রদেশে যাহারা প্রায়ই সমবেত হইত, তাহাদের মধ্যে প্রধানত: পারসীক, তুর্কি, হিন্দু ও অনেক বিভিন্ন ধর্মাবলম্বী এশিয়াবাসীগণ থাকিত; এই বিশ্বমকর ও সমৃদ্ধ শহরটি আকবরের খোয়ালেই নির্মিত হয় এবং পরে মহা পরিভ্রমণ হয়। পাশ্চাত্য দেশে মোগল সম্রাটের খ্যাতি প্রায় রূপকথার মত শোনাইত; বাহ্যত: বিভিন্ন হইলেও এখানে সভ্যতার যে-নমন্ত লক্ষণ দেখা যাইত, ইউরোপের সভ্যতার সহিত তাহাদের ঘনিষ্ঠ সাদৃশ্য ছিল। (আকবরের রাজসভার) এই বাহ্য আড়ম্বরের মধ্যে হয়ত কিছু কিছু বর্ণবর্ণতার চিহ্ন ছিল; কিন্তু ইয়োরোপ মহাদেশের রাজসভাসমূহের স্মার্ত্তিত সৌভবের সহিত কত না বর্ধরতা নিশ্চিন্তা থাকিত। শ্রমের আবরণে কত না আবর্জনা প্রচ্ছন্ন থাকিত। এখানে (মোগল-দরবারে) সকল প্রকার উৎকর্ষ বর্তমান ছিল: সাহিত্য ও কলাশিল্পে অনুরাগ। কাব্য সম্রাটভাবে সমাদৃত হইত। সম্রাটের পৃষ্ঠপোষকতায় বহু চিত্রকর ও স্থপতি বাস করতেন; ছয়টি বিভিন্ন হস্তশিল্প, চিত্রাঙ্কনবিদ্যা ও মসীতে সম্রাট বিশেষ অভিজ্ঞ ছিলেন। যদি বলা যায় যে, ষষ্ঠশতাব্দীর বিষয়ে বাগ্-বিতণ্ডা ও ধর্মবিষয়ে বিবেচ উচ্চ সভ্যতার লক্ষণ, তাহা হইলে দেখা যাইবে যে, পাশ্চাত্য দেশের মত এই দুইটি বিষয়ের উন্নতি (মোগল-দরবারে) কম ছিল না; তবে (প্রভেদ এই যে), ইয়োরোপে বিবর্তমান লোকেরা ধর্মোদ্ধতাবশত: পরস্পরকে দৃঢ় বা হতা করিয়াছে, অথবা ধর্মের মোহাই দিয়া দেশভুলিকে বিধ্বস্ত করিয়া ফেলিয়াছে; কিন্তু ভারতবর্ষে একটি সংযতকারীশক্তি (আকবর) ধর্মবিতণ্ডাকে অসিপ্রয়োগে (রক্তপাতে) পর্দাবসিত হইতে বাধা দিয়াছে; ভারতের সম্রাট বাস্তবিকই পরবর্তনহিতুতায় বিশ্বাস করিতেন।

#### Paragraph 7.

**Summary**—Akbar granted audience to the public twice a day on the verandah of his red sandstone palace at Fatehpur-Sikri. The scene outside was highly picturesque. Peacocks sunned themselves on the roof of the verandah. Elephants were slowly led in the courtyard, thronged with sturdy men, in brightly coloured silk dresses. Wearing a loose robe, a tightly-rolled turban and a rope of pearls, Akbar was seated on the throne. His manners showed fine shades of change in dealing with different kinds of men. With the great, he was proud and lordly; with the lowly and humble, he was kind and sympathetic. He dispensed justice with an even hand; a wronged person believed that the Emperor would always take up his cause.

**Note**—Binyon gives here a vivid picture of Akbar dispensing justice. The scene in its dazzling glory is finely actualised by the details of Akbar's dress and his surroundings.



*Our traveller*—The reference is to “a traveller from Europe in the latter part of the sixteenth century” (Paragraph 6, *supra*). *Holding a reception*—i.e., giving audience to petitioners and visitors; স্বত্বাভিষিক্ত। *Holds audience*—holds court; holds reception; gives formal interviews. *Blaze*—bright and strong rays of the sun; প্রবল রশ্মি। *The Indian sun*—The Indian sun is hot and scorching for a great part of the year. *Strong shadows*—well-marked shadows; ঘন ছায়াবিক্ষিপ্ত। *Verandah-pillars*—columns supporting the roof of the verandah. *Red sandstone palace*—the palace at Fatehpur-Sikri, made of red sandstone; বড়বর্ষ দালান্দরনির্মিত প্রাসাদ। N.B. Akbar's palaces at Fatehpur-Sikri and at Agra were built of red sandstone. His grandson, Shahjahan, was a builder in marble. *Receives*—hears the report of. *Envoy*—messenger from a king or from Akbar's own dominions; দূত।

*The blaze of the Indian.....after another—Expl.* Binyon here gives a picturesque description of Akbar's *Durbar*. Akbar used to give audience to courtiers and messengers and ambassadors in his red sandstone palace at Fatehpur-Sikri. The time was either morning or afternoon. The bright tropical sun produced strong shadows from the pillars of the hall. Within the palace Akbar kept himself very busy. He had to hear the complaints of courtiers and receive messengers and ambassadors coming from distant places.

[Add notes on *strong shadows* and *the red sandstone palace*.]

*Peacocks sun themselves*—Peacocks bask themselves; নখুরেরা রোদে পোহাইত। *Verandah*—ব্যালান্ড। (It is a Portuguese word naturalised in Bengali.) *Elephants are slowly led*—They are slowly led by the *mahouts* and help to create a picturesque scene. *Groom*—man in charge of the *cheetah* or leopard. (Abu-l Fazl, in his *Akbar-namah*, mentions a tamed cheetah, *Chitranga* by name.) *Holds*—restrains; বাঁধিয়া রাখিত। *Leash*—“Thong in which hounds or coursing dogs are held” (C. O. D.); চর্মনির্মিত বন্ধু। *Animated*—full of life and vigour; সতেজ; উৎসাহপূর্ণ। *Crowd*—throng; জনতা। *Virile-looking*—looking sturdy and vigorous; বলবান ও তেজবী। These sturdy persons might be Akbar's bodyguards [“Whenever he appeared in public a score of pages and guards were in attendance ready to place a variety of weapons at his disposal”—*Smith*.] *Stand about*—stand near by; কাছাকাছি দাঁড়াইয়া থাকিত।

*Dressed*—attired; পরিহিত থাকিতেন। *Surcoat*—“loose robe worn over armour” (C. O. D.); বর্মের উপর পরিধেয় লম্বা জামা। [“His outer garment was a surcoat or tunic of the kind called *cabaya*, reaching a little below the knees”—*Smith*.] *A closely-rolled turban*—tightly rolled turban; ঘূর্ণকর্ণে আবর্তিত উকীষ বা শিরদ্বাপ। [“On his head Akbar wore a small tightly rolled turban, made so as to combine Hindu with Musalman modes”—*Smith*.]

*His manner.....changes*—In receiving men of different kinds and in listening to their plaints, Akbar's manner showed fine changes indicating the quick changes of his feelings.

*Subtle*—finely distinguished ; সূক্ষ্ম । *Great*—great nobles etc. ; উচ্চ-পদ ব্যক্তিগণ । *He is great*—The Emperor showed himself to be proud and majestic. *Does not unbend*—has a formal and dignified manner. *With the great.....unbend*—With the nobles and rich men Akbar assumed a proud and dignified attitude ; with the lowly and humble, he behaved in a warm and sympathetic manner. To the former he maintained a grave and coldly formal manner. *Humble*—lowly, poor men ; দরিদ্র জনগণ ।

*With the great.....sympathetic*—*Cf* :—“In truth he was great with the great and lowly with the lowly” (*Bartoli*). Du Jarric varies Bartoli's observation by stating that “to his own family he (Akbar) was most dear ; to the great he was terrible ; to the lowly, kind and affable”.

*With the great.....sympathetic*—*Expl*. Binyon here notes the differences in Akbar's attitude towards the great and towards the humble among his subjects. With the high-placed and wealthy persons Akbar behaved with proud dignity and cold formality. But to his humble subjects he readily showed kindness and warm sympathy. He was not proud and formal with them. Akbar was always a friend of the poor.

**N.B.** This is an attractive feature of the character of Akbar.

*Noticeable*—remarkable ; worth noting ; উদ্ভেদ্য । *Makes more of*—values better ; অধিকতর আদরবীর্য বনে করেন । *Small presents*—trifling gifts ; সামান্য উপহার । (*And he is.....presents*)—Akbar was very fond of receiving presents from suitors, etc. *Costly gifts*—valuable presents ; মূল্যবান উপহার । *Nobles*—noblemen ; people of high birth and rank and great wealth. [“Their (the lowly peoples') little offerings he used to accept with such a pleased look, handling them and putting them in his bosom, as he did not do with the most lavish gifts of the nobles, which with discreet pretence, he often seemed not even to glance at”—*Bartoli*.]

*As a dispenser of justice*—as an administrator of justice ; বিচারক হিসাবে । *Every one wronged*—everybody unjustly dealt with ; যাহার প্রতি অত্যাচার ব্যবহার করা হইয়াছে । (*An observer has said*)—কোনও প্রত্যক্ষদৃষ্টা বলিয়াছেন ।

**N.B.** “If I were guilty of an unjust act,” Akbar said, “I would rise in judgment against myself.” The saying was not merely a copy-book maxim. He honestly tried to do justice according to his lights in the summary fashion of his age and country. Peruschi, following the authority of Monserrate, declares that “as to the administration of justice, he is most zealous and watchful.....”—*Vincent Smith*.

*Believes*—is firmly convinced ; বিশ্বাস করিত । *The Emperor is on his side*—The Emperor, out of his deep regard for justice, will take up his cause.

*As a dispenser...on his side*—*Expl*. Laurence Binyon here notes Akbar's great reputation as an impartial judge. He gave justice

to the injured and oppressed. An observer has remarked that each man, injured and oppressed, had full faith in the justice of the Emperor Akbar, and he was convinced that the Emperor would support him and would undo the wrong done to him.

[Add a note on a dispenser of justice.]

**N.B.** This reveals a noble side of Akbar's character.

বঙ্গানুবাদ—যে কোন দিন আমাদের পূর্বকথিত ভ্রমণকারী দেখিতে পাইতেন যে, আকবর অভ্যাগতদের সন্দর্শনা করিতেছেন, কারণ তিনি প্রত্যহ দুইবার দরবারে বসিতেন। ভারতীয় শূর্য্যের প্রথর কিরণে রক্তবর্ণ বালুকাপ্রস্তুত নির্মিত প্রাসাদের বারান্দা-স্তম্ভ হইতে ছায়াছায়া-মুগ্ধভাবে পতিত হইয়াছে। এইখানে একজন করিয়া সভাসদ বা দূতগণকে আকবর আহ্বান করিতেছেন। বারান্দার ছাদে ময়ূরের রৌদ্র সেবন করিতেছে; প্রাসঙ্গতলে হস্তিগণকে ধীরে ধীরে লইয়া যাওয়া হইতেছে; একজন ভৃত্য হস্ত চর্চনয় রক্তভূত একটি চিতাবাঘকে বাধিয়া ধরিয়া রাখিয়াছে। বহুবর্ণের উৎকৃষ্ট রেশমী-পোষাক পরিয়া বলশালী ও তেজস্বী এবং উৎসাহপূর্ণ একজন লোক দাঁড়াইয়া রহিয়াছে। আকবর স্বয়ং পরিয়াছেন—আজ্ঞামূলকিত একটি চিলা জামা, মস্তকে কেশ ঢাকিয়া পরিয়াছেন চক্রাকারে আবদ্ধ একটি উকীল, আর তাঁহার কণ্ঠে লবিত এক ছড়া কুশুম্ভার মালা। তাঁহার ব্যবহারের বেশ দৃশ্য পরিবর্তন হইতেছে। নান্যগণ্য ব্যক্তিগণের নিকট তিনি দৃষ্ট ও অনমনীয়; দরিদ্র জনসাধারণের প্রতি তিনি দয়ালু ও সহানুভূতিশীল। লক্ষ্য করিলে দেখা যাইবে যে, দরিদ্রগণের সামান্য উপহার ধনিগণের মূল্যবান উপহার অপেক্ষা তিনি অধিকতর সমাদর করিতেছেন (তিনি উপহার গ্রহণ করিতে অত্যন্ত ভালবাসেন), ধনীসের প্রস্তুত উপহারের দিকে তিনি প্রায় কিরিয়াও চাহেন না। স্থায়বিচারক বলিয়া তিনি সুবিখ্যাত; একজন প্রত্যক্ষদর্শীর মতে প্রত্যেক অত্যাচারিত ব্যক্তি মনে করিত যে, নব্রাট তাহার পক্ষে আছেন।

### Paragraph 8

**Summary**—Akbar is very active. He fills his day with work, amusements and diversions. He has three hours' sleep. He prays four times in twenty-four hours. He eats one meal a day and takes little meat. Rice, sweetmeats and fruit form his favourite diet. He holds regularly councils and conferences with ministers and generals. Between councils and conferences, he inspects his horses, elephants and other animals. He watches gladiatorial combats, animal fights and the delightful flights of his favourite pigeons. Another time, he inspects his school of painters or he goes down to the workshop. He is busy with his duties as Emperor and messengers arrive from different parts of his dominions and he has to take quick decisions.

**N.B.** This paragraph gives an accurate picture of Akbar's daily life. Every item of information is supported by references in the records of contemporary chroniclers and historians.

*Four times etc.*—The instruction of the Koran is that every pious Mussalman must pray five times a day. "He (Akbar) performed private devotions four times a day at sunrise, noon, sunset and midnight.....In earlier years he had observed strictly the five Muhammadan canonical times for prayer"—*Vincent Smith*.

*Keep up with*—follow ; অগ্রসর করা। *Daily activities*—round of duties, etc., carried out every day ; দৈনন্দিন কার্যাবলী। *Need*—require ; প্রয়োজন হইবে। *Iron make*—a constitution or body as strong as iron ; লৌহগঠিত দেহ।

*Suffice*—are enough ; যথেষ্ট হইত। *He eats but...time*—Akbar used to take only one meal a day ; this, too, he did not take punctually at any fixed hour. N.B. "Akbar was extremely moderate in diet, taking but one substantial meal in the day, which was served whenever he called for it, not at any fixed hour" (*Vincent Smith*). *He eats.....meat*—Akbar used to take very little meat ; as he grew older he practically gave up eating meat and became a vegetarian. [In *Ain-i-Akbari* Abu-l Fazl quotes the following sayings of Akbar : "From my earliest years, whenever I ordered animal food to be cooked for me, I found it rather tasteless and cared little for it. I took this feeling to indicate the necessity for protecting animals, and I refrained from animal food. Men should annually refrain from eating meat on the anniversary of the month of my accession as a thanksgiving to the Almighty, in order that the year may pass in prosperity. *It is not right that a man should make his stomach the grave of animals.*"

*'Why should...beast ?'*—i.e., why should we take animal food and bury animals in our stomachs ? This saying of Akbar is only a variation of the last line in the above-quoted extract. Akbar came under Jain influence. So he gave up eating animal food. "Akbar's action in abstaining almost wholly from eating meat and in issuing stringent prohibitions, resembling those of Asoka, restricting to the narrowest possible limits the destruction of animal life, certainly was taken in obedience to the doctrine of his Jain teacher"—*Vincent Smith*.] *Sepulchre*—grave ; কবর।

*One of his sayings*—Abu-l Fazl, one of the most intimate friends of Akbar, collects many striking sayings of the Emperor. He embodies these *Happy Sayings* in his *Ain-i-Akbari*. *Sweetmeats*—মিষ্টান্ন। *Chief*—principal ; প্রধান। *Diet*—food ; খাদ্য। *Fruit*—"Akbar had a great liking for fruits, especially grapes, melons and pomegranates.....He took much pain to improve the supply, both home-grown and imported" (*Vincent Smith*). N.B. Abu-l Fazl records that Akbar regarded fruits as "one of the greatest gifts of the creator"—*Malleson's Akbar*.]

*His day.....one*—Satisfied with only three hours' sleep Akbar had twenty-one hours at his disposal. He crammed the hours with various kinds of duties, amusements and diversions. *Fills*—crams with activities.

*Full*—to its fullest capacity ; সম্পূর্ণরূপে। *Between*—between the hours of. *State councils*—important meetings of his ministers and officers. *Conferences*—important and confidential discussions ; সম্মেলন।

**Page 39.** *Inspects*—examines ; পরিদর্শন করিতেন। *Of which...stables*—Akbar had a large number of elephants for hunting and warfare. *He knows them by name*—To recognise each and every animal by its name is itself proof positive of Akbar's keen and capacious memory. Abu-l Fazl, in his *Akbar-namah*, mentions some of these picturesque names. *Notes*—takes notice of ; লক্ষ্য করিতেন। *Conditions*—physical condition ; শাশ্বত অবস্থা।

*If any—i.e.*, if any one of the animals. *Show signs*—give indications ; চিহ্ন প্রকাশ করে। *Thin*—lean and weak ; কৃশ। *Poorly*—unwell ; অসুস্থ। *Keeper*—groom ; রক্ষক। *Responsible—i.e.*, in charge of the animal ; দায়ী। *Salary*—wages ; বেতন। *Docked*—lessened ; cut short ; reduced ; কুণ্ডিত।

*If any show.....docked*—Akbar had great love for the animals owned and kept by him. These included a large number of elephants, horses and other animals. He used to inspect their physical condition. If any one of them showed signs of ill health or thinness, the groom in charge of it would find his wages cut or reduced for his negligence.

*Presently*—immediately ; শীঘ্রই। *Repair*—go ; যাইতেন। *Upper terrace*—flat upper roof ; উপরের ছাদ। *Dove-cotes*—pigeon-houses ; পায়দার ঘোণ। *Built of...brick*—These dove-cotes, beautifully built of coloured bricks, housed Akbar's favourite pigeons ; নীল ও শাদা ইটকে নির্মিত। *Infinite*—very great. *Watches*—sees attentively and with curious interest ; সার্বভৌম দেখিতেন। *Evolutions*—wheeling movements on the sky ; চক্রাকারে ঘূর্ণন। *Tumbler-pigeons*—a species of pigeons which turn somersaults during flight ; জোতিন পায়রা। *Deploying*—flying out ; উড়িয়া চলিয়া যাওয়া। *Returning*—again flying back to the dove-cotes ; ঘোণে ফিরিয়া আসা। *Massing*—flying together in a block ; making a formation flight ; মন বাঁধিয়া ওড়া। *Separating*—breaking the mass formation ; বিচ্ছিন্ন হইয়া ওড়া। *To the sound of a whistle*—The pigeons were so trained that the mere blowing of a whistle would make them perform many antics in the air ; বাঁধের শব্দে। N.B. "He kept immense flocks of choice pigeons, and loved to watch their antics"—*Vincent Smith*.

*At another time*—on another occasion ; অতঃপর। *Marcus Aurelius*—a great Roman Emperor (121-180 A.D.) in the age of the Antonines, called the "philosopher-king," who wrote the *Meditations*. Though a very humane ruler he loved to watch horrible and cruel combats between ferocious lions and slaves or captives won in war. *Gladiatorial combats*—fights between professional combatants or between professional combatants and beasts in the arena. These combats were patronised by Roman emperors and also by the Mughal emperor, Akbar. N.B. "Like most princes in India he enjoyed watching animal combats, of elephants, lions, rams and other beasts and birds. The elephant fights, which frequently resulted in the death of the riders, are often depicted by the artists of the age.....Akbar did not shrink from witnessing also the deadly conflicts of gladiators after the Roman manner"—*Vincent Smith*.

*Zest*—enthusiasm ; keen enjoyment ; উত্তম দ্বন্দ্ব। *Amusements*—games and pastimes ; আনোড়-প্রমোদ। ["From early boyhood he was devoted to every form of sport.....he was ready to encounter any beast, however fierce"—*Smith*.] *Occupied*—engaged ; পূর্ণ ব্যক্তি। *Other things*—other important items of business, requiring close attention ; অন্যান্য (গুরুত্বপূর্ণ) বিষয়। *Messengers*—couriers, those who carried news ; সন্বাদ-বাহকগণ। *Rapid decisions*—quick settlement or disposal of an important

question ; হরিত নিকান্ত । *For messengers.....to be taken*—Akbar's empire was vast. Envoys and couriers carrying important messages almost always reached him. Some of these messages were very urgent. Akbar had to dispose quickly of them.

["He had a strange habit of disposing of serious business while looking at shows with, so to speak, the corner of his eye"—*Smith*.]

*School of painters*—The particular type of painting which flourished most in Akbar's time was Indo-Persian. Khwaja Abdus Samad, Akbar's teacher, was the founder of this school or type of painting. It has been noted that Akbar maintained a large number of painters, mostly Hindus, at his court. *School*—"disciples or imitators or followers of.....artist... devoted to some cause or principle or agreeing in typical characteristics" (*C.O.D.*). [An example of the word used in this sense : A writer of the new *school* (নব্যশিল্পের লেখক) ।] *Appraising*—valuing ; adjudging ;

উপ বিচার করা । Akbar had a rapid judgment ; he used to examine the paintings of his school of painters and quickly adjudged their merit. *Workshop*—room or building in which manufacture is carried on (*C.O.D.*) ; কারখানা । *Turn.....stone-mason*—himself do the work of a carpenter or stone-mason ; ছুতার বা পাথরের শিল্পীর কাজ করিতেন । *Foundry*—room or building where melting of metals and pouring them into moulds is carried on ; ঢাকাই-এর কারখানা । *Found*—give shape by melting into a mould ; ঢাকাই করা । *Cannon*—big guns ; কামান । ["He took special delight in the practice of mechanical arts with his own hands. We are told that 'there is nothing that he does not know how to do, whether matters of war, or of administration ; or of any mechanical art...Wherefore he takes particular pleasure in making guns and in founding and modelling cannon'"—*Vincent Smith*.]

*Grammar, etc.*—*Suffice* (v.) ; *sufficiency* (n.) ; *sufficient* (adj.). *Sepulchre* (n.) ; *sepulchral* (adj.). *Minister* (n.) ; *ministerial* (adj.). *Name* (n.) ; *nominal* (adj.).

বঙ্গানুবাদ—চাক্ষুশ ঘটনার মধ্যে আকবর চার বার ভগবানের উপাসনা করেন,—সুখ্যোদয়ে, মধ্যাহ্নকালে, সন্ধ্যাস্তে ও মধ্যরাত্রিতে । তাঁহার দৈনন্দিন কার্যাবলীর সহিত যিনি সমান তালে চলিতে চেষ্টা করিতেন, তাঁহার লৌহবৎ কঠিন মেহের প্রয়োজন । তিনি ঘণ্টা ঘুমাইলেই আকবর তৃপ্ত হন । দিবসে তিনি একবার মাঝ আহার করেন, কিন্তু ইহারও কোনও নির্দিষ্ট সময় নাই । তিনি মাংস সামান্য পরিমাণে আহার করেন, বম্বোবন্ধির সঙ্গে সঙ্গে মাংসাহারের পরিমাণ আরও কমিয়া গিয়াছিল । তাঁহার একটি উক্তি এইরূপ—“আমরা নিজের দেহকে পশুগণের সমাধিস্থান করিয়া তুলি কেন ?” তাঁহার প্রধান খাদ্য অন্ন ও মিষ্টান্ন ; ফল খাইতে তিনি খুব ভালবাসেন । তাঁহার স্ত্রীদিগকে তিনি নানাকার্য্যে পূর্ণ রাখেন । রাজকাৰ্য্যসংক্রান্ত সভা ও মন্ত্রী ও সেনানীগণের সহিত মন্ত্রণাসভার অবকাশের মধ্যে তিনি হস্তী, অশ্ব ও অত্যাশ্চর্য পশুগুলিকে পরিদর্শন করেন ; তাঁহার হস্তীশালায় পাঁচ হাজার হস্তী আছে । তিনি এতোক পশুটির নাম জানেন । তিনি তাহাদের অবস্থা পর্যবেক্ষণ করেন ; যদি কোনও পশু শীর্ণ ও নষ্টদেহ হয়, তিনি উহার ভারপ্রাপ্ত রক্ষকের বেতন কাটেন । তারপর অচিরেই তিনি ছাদের উপরে গিয়া নীল ও বেত ইষ্টকে নিশ্চিত পায়রাব খোঁপগুলি দেখেন ; কদীপনীর ইষ্টিতে লোটন পায়রাগুলির চক্রাকারে ( আকাশে ) আবর্তন ও প্রত্যাবর্তন, সন্ধ্যাবন্ধ ও

একক উজ্জয়ন—এই সব দেখিতে তাঁহার অশেষ আনন্দ হয়। আবার কোনও সময়ে তিনি Marcus Aurelius-এর মত, পেশাদার যোদ্ধাগণ (gladiators), হস্তিগণ বা হস্তী এবং নিহের মধ্যে যুদ্ধ দেখেন। কিন্তু এই সব আনন্দ-প্রমোদে আত্মহের সহিত যোগদান করিলেও তাঁহার মন অস্তিত্ত বিব্রত্রেও ব্যাপৃত থাকে; কারণ সাম্রাজ্যের প্রত্যেক অংশ হইতে দূতগণ সর্বদাই আসে এবং দ্রুত সিদ্ধান্তের প্রয়োজন হয়। আবার কোনও সময়ে তিনি তাঁহার চিত্রকরগণের চিত্রশালা পরিদর্শন করিয়া দ্রুতভাবে তাহাদের মধ্যে গিয়া তাহাদের কার্যের গুণাগুণ বিচার করেন। কখনও বা কারখানার গিয়া তিনি নিজ হাতে ছুতার বা পাণ্ডরের মিস্ত্রীর কাজ করেন। ঢালাই কারখানার কাজ তিনি বিশেষ করিয়া ভালবাসেন এবং নিজ হাতে কামান ঢালাই করিতে বড় আনন্দ পাইয়া থাকেন।

### Paragraph 9

**Summary**—Akbar spent his evenings among courtiers and had books read to him or listened to music, jests and stories or religious discussions continued far into the night. Often he would sit apart in solitary meditation for hours at a time.

**N.B.** Binyon here throws light on another aspect of Akbar's character. He was an extremely sociable man. But there was also a lonely side in his nature. The urgent duties of the state and the delightful diversions could not altogether satisfy him. Within him there was a deep spiritual longing. He sought for truth. In earnest religious discussions and in solitary meditations, Akbar sought to satisfy the mystical longing of his soul.

**Are lit**—are lighted; জালা হয়। **The great hall**—spacious durbar-hall; বিশাল দরবার-কক্ষ। **Has books read to him**—Unable to read and write, the Emperor wanted books to be read aloud to him; তাঁহার নিকট পুস্তক পড়া হইত। **Music is played**—Akbar was a great lover of music; he was himself conversant with many difficult technicalities of this great art. Many well-known musicians including Tansen and Baz Bahadur belonged to his court.

**N.B.** "He took great pleasure in music and song, and was reputed to be a skilled drummer.....Witty conversation and lively story-telling would keep him awake all night." Again, he had "such knowledge of the science of music as trained musicians do not possess; and he is likewise an excellent hand at performing, especially on the *nakkarah* (kettl-rum)"—*Abul Fazl*.

**Himself joins in**—himself takes part in singing. **He laughs**..... **stories**—He enjoys the humour of some jests and stories. **Birbal**, Akbar's court jester, is famous. **Foreigners**—persons coming from a foreign land; বিদেশী। **Present**—i.e., present in his court. **Plies them**—assails them; ব্যতিব্যস্ত করিয়া তুলিতে। **Unceasing**—unending; অবিরাম। **If there are**.....**questions**—If any foreigners were present in Akbar's court, the Emperor, out of his great interest and curiosity, would put one question after another to them. These questions related to their native countries. **Far into the night**—till a late hour of the night; অনেক রাত্রি পর্যন্ত।

**Absorbed**—deeply engrossed; মগ্ন হইয়া থাকিতেন। **Discussions on religion**—talks on theology and religion. **N.B.** "Impressed with a

favourable idea of the value of his Hindu subjects, Akbar had resolved when pensively sitting in the evenings on the solitary stone at Fatehpur-Sikri to rule with an even hand all men in his dominions; but as the extreme views of the learned and the lawyers, continually urged him to persecute instead of to heal, he instituted discussions, because, believing himself to be in error, he thought it his duty as ruler to inquire"—(Prof. Blochmann). "These discussions took place every Thursday night in the *Ibadat-Khana*, a building at Fatehpur-Sikri, erected for the purpose"—Col. Malletson.

*This is.....delights*—Religious discussion gives him great joy.

*Crowded*—busy; active; *কর্মসূচী*। *Pulsing*—throbbing; busy; *প্রাণচঞ্চল*। *Wholly*—completely; *বর্জ্যভাবে*। *Absorb him*—occupy all his time.

Yet this crowded.....absorb him—Expl. Binyon here throws light on the spiritual side of Akbar's character. Akbar led a very busy and active life. His daily routine included various kinds of activities—urgent duties of the state, amusements and diversions. He slept only three hours every day and the rest of the time was engaged in doing one thing or another. Yet this breathlessly active life did not satisfy his soul entirely. While he energetically performed the royal duties and enjoyed the royal pleasures, his soul longed for something more. Often he would retire to some solitary place and spend hours in meditation.

[Add a note on *crowded, pulsing life*.]

N.B. Like his *Sufi* or mystic friends, Akbar had a deep longing for direct communion with the Divine Being (God). For this reason he meditated in seclusion.

*Frequently*—often; *প্রায়ই*। *Disappear*—withdraw himself; *চলিয়া দাইতেন*। *Sit apart*—sit alone; *নির্ভুলে বসিয়া থাকিতেন*। *Solitary meditation*—serious contemplation in a secluded place; *নিহৃত চিন্তা*। *For hours*—i.e., for a long time at a stretch; *দীর্ঘকাল ধরিয়া*। *At a time*—at a stretch; *অবিশ্রান্তভাবে*।

Grammar, etc.—*Read to him*—adj. phrase, qualifying the noun 'books'. *Solitary* (adj.) *solitude* (n.). *Meditation* (n.); *meditative* (adj.).

বস্তুসম্বন্ধ—সম্বন্ধকালে বিশাল স্বরকার-কবে আলোড়িত আলা হইলে সম্রাট নবানববর্ষের মধ্যে আদীন হইয়া গ্রন্থপাঠ বা সঙ্গীত শ্রবণ করেন এবং নিজেও যোগদান করেন; (বসাল) গল্প বা পরিবাহন শুনিয়া হাস্ত করেন। বিশেষীকরণ উপস্থিত থাকিলে তাহাদিগকে অবিশ্রান্ত গ্রন্থ জিজ্ঞাসা করেন। ধর্মমতাদি তর্কবিতর্কে নয় হইয়া তিনি অনেক রাজি পণ্ডিত আগ্রহিত থাকেন; ইহা তাঁহার একটী প্রিয় আনন্দ। তাহাপি এই কর্মের আগ্রহ জীবন তাঁহাকে সম্পূর্ণরূপে মগ্ন করিয়া কেন্দ্ৰে পায় না। প্রায়ই তিনি অন্তরালে গিয়া একসঙ্গে অনেক বই বাঁধিয়া নিহৃত চিন্তায় মগ্ন থাকেন।



## Paragraph 10

**Summary**—Even on his campaigns, Akbar follows the same occupations so far as practicable.

*Such is.....at court*—i.e., the description given in paragraphs 6, 7, 8, and 9 of the text. [See summaries of these paragraphs.] *Interval*—intervening space of time; দুইটি বিভিন্ন সময়ের অন্তর্বর্তী কাল। *Campaigns*—military expeditions; দুর্জাতিযান। *But these.....campaigns*—Akbar was a great conqueror. He went on many military expeditions. His daily life, as already described, was the life that he led in the intervals between these campaigns or military expeditions. *Opens*—begins; আরম্ভ করেন। *Enormous*—very large; অসংখ্য।

*A hunt on an enormous scale*—Such hunts were called *kamargha*. A picture of such a hunt is given by Vincent Smith: "Akbar, while staying at Lahore, organized a grand batue or hunt of the kind called *kamargha*. Fifty thousand beaters were employed for a month to drive in all the game within a space ten miles in circumference. When that task had been completed, Akbar enjoyed his murderous sport for five days, using the sword, lance, musket, arrows and larso. Such a hunt, it is said, was never known before or since." *On his campaigns*—in the course of his military expeditions. *When.....marching*—when there is no necessity for quick marching. *Pursue*—follow; অনুসরণ করিতেন। *Much the same*—almost the same; প্রায় একই প্রকার। *Occupations*—activities.

*Even on his campaigns.....same occupations*—Expl. Akbar spent much of his time in military expeditions against other kingdoms. On such occasions he had to march on with his army at a quick speed. Sometimes the march slackened and he could halt at places. Then he followed much the same round of activities as that he used to follow at his court.

বঙ্গভাষায়—প্রাকপ্রাসাদে আকবরের চৌবনখানায় এইরূপ ছিল। কিন্তু এই ভাবেই চৌবনখানায় দুইটি দুর্জাতিযানের অন্তর্বর্তী অবকাশ সময়েই হইতে পারিত। দুর্জাতিযানের পূর্বে সর্বত্রই তিনি এক বিরাট দুর্জাতি আয়োজন করিতেন। অভিযানকালেও দ্রুত যাত্রার প্রয়োজন না থাকিলে তিনি প্রায় পূর্ববর্ণিত কাণায়কীরই অনুসরণ করিতেন।

## Paragraphs 11-13

**Summary**—Of few distinguished men in the world's history, we know as much as we know of Akbar. Still we have our doubts as to whether we know the truth about Akbar's character. On this subject contrary opinions have been expressed. Abu-I Fazl, his minister and historian, is too partial to the Emperor. Binyon depends mainly on the Jesuits for a correct estimate of Akbar's character.

N.B. Binyon now opens the discussion of the main problem in which he is interested, viz., a discussion of the character of Akbar as a man. Binyon proposes to get at the truth of Akbar's character from the generally impartial accounts left by the Jesuit priests.

*Notable*—well-known ; বিখ্যাত। *In the world's history*—the history of the world. *Complete*—thorough ; নূর্য্যাদীন। There are many great and distinguished persons ; but unfortunately in many cases our knowledge of their lives and doings is meagre and incomplete. This is, however, not so in respect of Akbar.

Contemporary historians (Abu-l Fazl, Badaoni, Nizamuddin Ahmad) have left detailed histories of Akbar's reign. Details of Akbar's personal life are also available from the accounts of the Jesuit priests. There are many portraits and small paintings, depicting Akbar's manifold activities. There is no lack of information about Akbar's life and his reign.

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*Yet do we.....the man ?—Expl.* Binyon points out the difficulty of getting a correct estimate of Akbar's character as a man. It is true that the details of Akbar's life and reign have been left by contemporary historians. Our knowledge of Akbar's life is more complete than our knowledge of many other famous men of the world's history. Yet we do not feel absolutely certain in our estimate of Akbar's character as a man. This is because many historians and observers have explained Akbar's action in different ways. These different interpretations are based on different views of Akbar's character. So we hesitate and ask ourselves : do you really know which view of Akbar's character is correct ?

*Contrary opinions*—conflicting or opposing views ; পদ্ব্যপক্কবিরোধী মতবাম। *Expressed*—set forth ; প্রকাশ করা হইয়াছে। *Actions*—deeds ; কর্মসমূহ। *Interpreted*—explained ; ব্যাখ্যা করা যাইতে পারে। *Opposite ways*—different ways ; বিভিন্ন ভাবে।

*Note*—One instance may be given here. The submission of the fort of Asirgarh has been described by Abu-l Fazl as due to an outbreak of pestilence ( বড়ক )। But Xavier points out that Akbar opened the gates of the fortress by a golden key that is, by bribery. Some historian interprets an incident in one way, some in another. The result is that the truth about Akbar's character remains obscure to us. Binyon proposes to get at the truth by relying upon some generally impartial estimates of Akbar's character. Such estimates are available in the accounts given by the Jesuit Fathers.

*Witness*—testimony ; সাক্ষ্য। *Akbar's own historian*—Abu-l Fazl, the author of *Ain-i-Akbari* and *Akbar-namah*, may be regarded oncsided. He was the official historian. He was a courtier, a favourite and a friend of Akbar. He had to flatter his imperi n in order to enjoy his favours. *Too prejudiced*—very much partial

অত্যন্ত একদেশবর্শী ও পক্ষপাতী। *Let us.....Jesuits—* cords le  
by Monserrate, Peruschi, Xavier and others. sh object

বার্ষপ্রস্থত উদ্দেশ্য। *For giving.....due—for* e Empe  
virtues which he did not really possess.

N.B. The Jesuits were not courtiers I  
scholarly men, trained in accurate obse  
impartial in the estimate of Akbar's chara

l. They  
ey were

বদানুবাদ—পৃথিবীর ইতিহাসে বিখ্যাত ব্যক্তিগণের মধ্যে কহনবনের সম্বন্ধে আনাদের জ্ঞান এক্ষণ সম্পূর্ণ বাল্য মনে হয় ।

তথাপি সত্য সত্যই কি মানুষ আকবরকে আমরা ঠিক নত জানি ? তাঁহার চরিত্রের সম্বন্ধে সত্যটি কি ? এ বিষয়ে পদস্পর্শবিরোধী নত প্রকাশিত হইয়াছে এবং আকবরের বহু কাণ্ডাবলী সম্পূর্ণ বিপরীতরূপে ব্যাখ্যা করা যাইতে পারে ।

আকবরের নিজের ঐতিহাসিক আবুল ফজলের সাক্ষ্য অত্যন্ত একদেশধর্মা বলিয়া বিবেচিত হইতে পারে ; তাই আমরা Jesuit-দের বিবরণ গ্রহণ করিব । আকবরের ছাত্র আণ্ডার অধিন তাঁহাকে বেগমের প্রমোদন নিশ্চয়ই তাঁহাদের ছিল না ।

N.B. After this the University editors omit one paragraph and a portion of another paragraph.

#### Paragraph 14

**Summary**—Akbar's character was a complex one. The Jesuit Fathers came into personal contact with Akbar through discussions on religion. They had been invited to the imperial court by Akbar himself. They had hoped to convert the Emperor to Christianity. As Akbar finally avoided this, they were naturally angry and disappointed with him. But when religious questions were not involved, these Jesuit priests showed an impartial attitude in their estimate of Akbar's character.

**Note**—Binyon now discusses the actual value of the Jesuit accounts of Akbar's character. Except in religious matters, the Jesuit priests were generally impartial in their judgments.

**Truth**—real fact ; বস্তুতঃ । **Not simple**—not easy to understand ; সহজ নহে । **His**—i.e., Akbar's. **By nature**—innately ; naturally ; স্বভাবতঃ । **Complex**—full of intricacies ; জটিল । **Intricacy**—complexity ; জটিলতা । **Circumstances**—happenings ; ঘটনাবলী । **Its complexity**—the intricacy of Akbar's character. **It was bound to be**—must be ; নিশ্চয়ই ।

**In the intricacy.....increased**—Akbar's character was naturally complex, and it became more complex as the result of the difficult events and experiences through which he had to pass.

**The truth about...increased**—Expl. Binyon points out the difficulty of understanding Akbar's character. It is difficult to get at the real truth of Akbar's character, because his character was by nature a complex one. For this reason historians have left contradictory views of his character. Akbar's character was naturally complex. This complexity was further increased by the practical experiences of his life. From boyhood, the Emperor Akbar passed through many difficult circumstances and he had to use a certain amount of duplicity (দ্বন্দ্ব) in state-affairs. These influenced his character. The circumstances of the Emperor's life and activities were intricate in themselves. They, therefore, made Akbar's naturally complex character even more subtle and intricate.

**To approach**—i.e., to study and examine ; নিকট হওয়া ; বিচার করা । **A little closer**—more intimately. **The Jesuits**—It has been pointed out that

three Jesuit Missions came to Akbar's court on three different occasions, each time at the Emperor's own invitation (see *Introduction*). *Came into contact with*—came in touch with; সংস্পর্শে আসিয়াছিলেন। *Discussions on religion*—talk on the respective merits of different religions. *He had sent for them*—Akbar sent messengers to Goa in 1578, 1590 and 1594, each time requesting the Portuguese authorities to send him learned Christian priests. *Of his own accord*—at his own desire; তাঁহার নিজের ইচ্ছায়। *To convert him*—The Jesuit Fathers thought that Akbar could be converted to Christianity. In that case it would be "an immense and resounding triumph of the church."

*They*—these Jesuit priests. *Excuse*—reason; সম্ভব কারণ। *Exasperated*—irritated; angry; বিরক্ত; ক্রুদ্ধ। *Since*—because. *In the end*—at last. *Elduded*—artfully escaped from; এড়াইয়া গিয়াছেন। *Their grasp*—their attempts to convert him; তাঁহাদের স্বপ্ন। *Bartoli's*—Father Daniel Bartoli, S. J., wrote a book in Italian entitled *Missione al gran Mogor del Padre Ridolfo Aquaviva*, published in 1663. It is based upon the records of the Jesuit Fathers like Monserrate, Peruschi and others. It does not deal with the later missions. *Outburst*—angry expression of feeling; ক্রোধপূর্ণ উক্তি। *He never gave anybody etc.*—Akbar was extremely artful. He never gave anybody opportunity to realise correctly his deepest feelings.

[The exact words of Bartoli were these: "*He never gave anybody the chance to understand rightly his inmost sentiments or to know what faith or religion he held by.....*" And in all business this was the characteristic manner of King Akbar—a man apparently free from mystery and guile, as honest and candid as could be imagined—but in reality so close and self-contained, with twists of words and deeds so divergent from the other, and most times so contradictory that even by much seeking one could not find the clue to his thoughts."]

*They had every excuse.....inmost sentiments*—**Expl.** Binyon here discusses the attitude of the Jesuit missionaries towards Akbar. The Jesuit priests were invited by Akbar to visit his court and to explain to him the mysteries of the Christian religion. Akbar showed them many favours and also took great interest in their religious teachings. The Jesuits held high hopes of converting Akbar to Christianity. But Akbar always avoided taking the final step, even though there was a reasonable chance of his embracing Christianity. Many times the Jesuits felt hopeful and always they were disappointed. The author remarks that it was, therefore, quite natural for the Jesuits to be angry and displeased with Akbar. Bartoli's comment on Akbar's character illustrates this angry attitude of the disappointed Jesuits. He wrote that Akbar was a very shrewd man and always kept his real motives and opinions concealed.

[Add a note on *Bartoli*.]

**N.B.** Binyon suggests that this Jesuit remark characterising Akbar as naturally deceitful need not be taken as absolutely true.

Because the remark was possibly made in a mood of anger and disappointment. (For Akbar's relations with the Jesuits, see *Introduction*.)

*Rightly*—truly ; বর্থাভাবে । *Inmost*—inward ; hidden ; অন্তরতম । *Sentiments*—thoughts and feelings ; বনোভাব । *The question of religion*—that is, Akbar's real feelings about Christianity and his readiness for conversion (from which he ultimately backed out) ; ধর্মসম্বন্ধীয় প্রশ্ন । *In abeyance*—in a state of suspension ; স্থগিত থাকা । *Ground*—subject ; বিষয় । *Neutral*—excluded from active or passive hostilities ; পক্ষপাতহীন । *When the ground is neutral*—when the Jesuits are not speaking of Akbar's religion (in this they are prejudiced against him) but are speaking of his various other activities. *Occasion*—cause ; opportunity ; কারণ ; সুযোগ । *Prejudice*—bias ; বিরুদ্ধ ধারণা ; পক্ষপাত । *Different tone*—tone different from what has been shown by Bartoli in his remark ; বিভিন্ন স্বর ।

*But when the question.....tone*—Expl. Binyon here judges the value and accuracy of the remarks of the Jesuit priests on Akbar's nature and character. The Jesuit priests came to Akbar's court with high hopes of converting him to Christianity. In many ways and many times Akbar also encouraged their hopes in this respect. But the hopes of the Jesuits were ultimately not fulfilled. Akbar did not become a convert to Christianity. The Jesuits felt strongly about their religion and had their religious prejudices ; and naturally they were very much angry and displeased with Akbar. In an exasperated mood Bartoli characterised Akbar as deceitful by nature. It is natural that the Jesuits, being an interested party, could not judge Akbar's conduct fairly in this respect. But leaving aside the question of religion, we may turn to the other remarks of these Jesuit priests on Akbar's nature and character. These are generally fair and reasonable. On all other questions excepting religion, the Jesuits were free from prejudice and were impartial observers. We find in all matters excepting religion, the Jesuits were fair to Akbar and highly impressed with his character.

[Add notes on *when the ground is neutral* and *a different tone*.]

Grammar, etc.—*Circumstance* (n.) ; *circumstantial* (adj.).

বঙ্গানুবাদ—আকবর ( আকবর-চরিত্র ) সম্বন্ধে সত্য নির্ধারণ খুব সহজ নয় ; বতাবতঃই তাঁহার প্রকৃতি জটিল ছিল ; ঘটনাচক্রে জটিলতায় এই জটিলতা বৃদ্ধি হওয়া অবশ্যভাব্য হইয়াছিল । তবে আখরা ইহা আরও ঘনিষ্ঠভাবে বুঝিবার চেষ্টা করিব । ধর্মবিষয়ক তর্কবিতর্কের ভিতর দিয়া আকবর Jesuit-দের সংস্পর্শে আসেন । স্বেচ্ছাপ্রণোদিত হইয়া তিনি তাঁহাদের আহ্বান করেন এবং তাঁহারাও তাঁহাকে খ্রীষ্টীয় ধর্মে দীক্ষিত করিবার আশা পোষণ করেন । সর্বশেষে তিনি তাঁহাদের কবল এড়াইয়া দিয়াছেন বলিয়া ক্রুদ্ধ হইবার তাঁহাদের যথেষ্ট কারণ ছিল এবং Bartoli-র এই রোবপূর্ণ উক্তি খুবই স্বাভাবিক : “নিজ আন্তরিক মনোভাব বর্থাভাবে বুঝিবার সুযোগ তিনি ( আকবর ) কাহাকেও

‘নিভেন না।’ তবে ষষ্ঠবিষয়ক গ্রন্থ বাস দিরা নিরপেক্ষ বিচারকৃত্রে (যেখানে গুরুপাত করিবার কোন কারণ নাই দেখানে) আমরা বিভিন্ন হুদ শুনিতে পাই।

### Paragraph 15

**Summary**—Father Monserrate describes Akbar as simple and straightforward by nature. Other Jesuits speak of his natural humanity and justice to all men.

*The king—i.e., Emperor Akbar. By nature*—naturally ; instinctively ; স্বভাবতঃ। *Straightforward*—frank ; open-minded ; অকপট। *Monserrate*—Father Antonio Monserrate, historian of the first Jesuit Mission to the court of Akbar (1580-83). “His principal work, entitled *Mongolice Legationis Commentarius*, which had been long lost and was not recovered until 1905, is of special importance as ‘being the earliest account of Northern India by a European since the days of Vasco da Gama,’ and also as including the fullest description extant, of Akbar’s successful campaign against his brother of Kabul in 1581. The author, who was then tutor to Prince Murad, accompanied Akbar as far as Jalalabad on the road to Kabul”—*Vincent Smith*.

*His Kabul expedition*—Akbar’s Kabul expedition was undertaken in 1581 against his half-brother, Mirza Muhammad Hakim, the ruler of Kabul, “a drunken sot, cowardly and irresolute”. The rebel leaders in the eastern provinces of Akbar’s empire were in league with Muhammad Hakim.

*Occasion—viz., the time and circumstances ; সময় ও ঘটনা সম্বন্ধে। Discovery*—revelation ; প্রকাশ। *Treachery—i.e., of Shah Mansur, one of Akbar’s favourite officers. He was raised to the post of Finance Minister of the state from the position of a humble clerk. He was found carrying on treasonable correspondence with Mirza Muhammad Hakim, ruler of Kabul and Akbar’s half-brother in order to overthrow Akbar. Akbar intercepted his letter thrice ; twice the traitor had been generously excused by Akbar. When his treachery was detected for the third time, Shah Mansur was hanged in 1581.*

**N.B.** “Near Sonpat a letter from Muhammad Hakim to Shah Mansur arrived and was intercepted. It was the third time that treasonable letters had been seized. There is some doubt whether these last letters were not forged ; there is little or no doubt about the treason. Shah Mansur was again put under arrest. A few days later he was taken out by a guard, accompanied by the emperor and his generals. A halt was called. Abu-l Fazl was ordered to recite before those assembled all the benefits conferred on Shah Mansur since the obscure clerkship of his boyhood. He was then confronted with his own correspondence, and the proofs of his treason, and hanged upon a tree. The emperor returned to the camp with a sad countenance ; whether because severity was distasteful to him or because he had lost so able a financier, no one knew”—*Laurence Binyon*.

*Had loaded with honours*—on whom Akbar had conferred a number of honours ; বাহাকে নানারূপ সম্মানে ভূষিত করেন। Shah Mansur was a petty clerk ; Akbar raised him to the exalted position of Finance Minister. *Humane—kind ; সদয়। Phrase*—language ; ভাষা। *Peruschi*—Giovanni Battista

(John Baptist) Peruschi was an Italian who wrote in his mother tongue an account of Akbar's court in a book entitled *Informazioni del Regno e Stato del gran Re di Mogor*. The book deals with all the three missions.

**These are the words.....loaded with honours—Expl.** Binyon here refers to the favourable comments on Akbar's character made by the Jesus priests. Monserrate, a Jesuit priest, accompanied Akbar in his Kabul expedition. This expedition was led against Akbar's rebellious half-brother, Muhammad Hakim of Kabul. Akbar's Finance Minister, Shah Mansur, was in secret conspiracy with Muhammad Hakim. Shah Mansur had started his career as a petty clerk. Akbar had raised him from his humble position and made him Finance Minister. Yet Shah Mansur was treacherously conspiring against Akbar. The conspiracy was discovered twice and twice Akbar pardoned Shah Mansur. When Mansur's treachery was discovered for the third time, he was hanged. Monserrate saw the execution of the traitor. Akbar was moved by the fate of Shah Mansur, to whom he had shown so many favours. On this occasion Monserrate highly praised Akbar and remarked that the king was by nature simple and frank.

[Add notes on the Jesuit Monserrate and Kabul expedition.]

Grammar, etc.—*Occasion* (n.); *occasional* (adj.). *Treachery* (n.); *treacherous* (adj.).

বদ্বাহবাদ—সত্রটি বদ্বাহবতঃই, মনন ও অকপট ছিলেন। এই কথাগুলি Jesuit Monserrate-এর উক্তি। কাবুল অভিযানে ইনি আকবরের সঙ্গে গিয়াছিলেন। যে সময়ে তিনি এই উক্তি করেন, তখন আকবর যাহাকে নানারূপ সম্মানে বিভূষিত করেন, এইরূপ এক ব্যক্তির বিশ্বাসঘাতকতা ধরা পড়ে। Peruschi-র ভাষায় আকবর 'বদ্বাহবতঃই মনন, ভজ ও দয়ালু'। অপর একজন বলেন, 'তিনি সকলের প্রতি দায়পরায়ণ।'

#### Paragraph 16

**Summary**—Akbar was *by nature* simple and straightforward. But in his actual conduct he was not always simple and straightforward. In self-defence he had to practise some amount of duplicity. From his infancy he had been surrounded by treachery, jealousy and intrigue. But his real nature remained unchanged. Honest as he was, he was instinctively attracted by another honest man like Ridolfo Aquaviva.

N.B. Binyon draws an interesting conclusion from the Jesuit priests' representation of Akbar's character. Father Monserrate described that Akbar was "by nature simple and straightforward." Binyon lays emphasis on the phrase, *by nature*. If Akbar appeared to be artful, it was not artfulness by nature. Circumstances compelled him to be deceitful, though his real nature remained unchanged.

**"By nature.....straightforward"**—These are the remarks of Father Monserrate on Akbar's character, quoted in the previous paragraph. **That, I think.....truth**—According to Binyon this is the real truth about Akbar's character; আবার মতে, ইহাই সত্য। **Stress**—emphasise; গুরুত্ব আরোপ করা।

*That, I think.....by nature*—The priest Monserrate described Akbar as 'by nature simple and straightforward'. According to Binyon this is the real truth about Akbar's character.

*Should live.....by Akbar*—Binyon means to say that Akbar did not lead an easy-going life ; from his infancy up to the end of his career he had to fight hard against a host of adverse circumstances ; যে কোন ব্যক্তি আকবরের জীবন যাগন করিলে ।

*Accomplish*—carry out ; fulfil ; achieve ; সম্পন্ন করা । *Accomplish..... accomplished*—achieve what Akbar achieved as conqueror and ruler. The sum-total of his great achievements as conqueror and ruler is writ large in the pages of history ; তিনি যে সমস্ত কার্য সম্পন্ন করিয়াছিলেন, তাহা সম্পন্ন করা । *Succeed.....straightforward*—ultimately be successful in remaining plain and frank ; শেষ পর্যন্ত সরল ও অকপট থাকা । *Something of a miracle*—In the nature of a great wonder ; ইহা এক বিস্ময়কর ব্যাপার ।

*For, that a man.....something of a miracle*—Expl. Binyon accepts Monserrate's view that Akbar was *by nature* simple and straightforward. But Akbar's actual conduct was not always simple and straightforward. How can we then explain the many instances of Akbar's duplicity ? Binyon observes that Akbar was not deceitful by nature. His real nature was simple and frank. From his boyhood, Akbar had to live and work in an atmosphere full of treachery, suspicion and hostility. It would have been miraculous indeed, if in such circumstances Akbar could succeed as conqueror and ruler by behaving freely and frankly. His difficult circumstances and the needs of politics compelled him to use some amount of duplicity. But this did not affect his real nature, which remained simple and straightforward.

[Add notes on *the life led by Akbar and something of a miracle.*]

*Continual*—perpetual ; অবিরাম । *In continual.....boyhood*—In his infancy Akbar, then a year old, was left in charge of his uncle, Askari Mirza, at Kandahar. He ran the risk of being killed by his hostile uncle, Kamran, ruler of Kahul. After Humayun's death he was enthroned as king, but without any possessions of his own. He had to fight against the three Sur claimants to the throne. Even during the period of the regency of Bairam Khan, his tutor, he had no easy time. The court intrigue, headed by Maham Anaga, Akbar's chief nurse, was directed against Bairam. Bairam Khan was provoked to rebel against the young king. Akbar had to defeat his forces. Then began the plots and intrigues of Adham Khan, son of Maham Anaga. Adham Khan became a traitor and tried to assassinate Akbar. He was killed. Later, came the treason of Shah Mansur, his trusted Finance Minister ; he attempted to overthrow Akbar in collusion with Akbar's half-brother, Muhammad Hakim, governor of Kahul. So Akbar had to fight hard against enemies and traitors. So in self-defence Akbar had to conceal his thoughts and to practise a certain amount of duplicity and artfulness. But this did not change his real nature which remained simple and frank.



*Surrounded*—encircled on all sides; চারিদিকে পরিবেষ্টিত। *Treachery*—betrayal of trust; বিশ্বাসঘাতকতা। (The references are to the attempt on Akbar's life by Adham Khan and the treason of Shah Mansur described above.) *Jealousy*—malice; হিংসাত্ব। *Intrigue*—conspiracy; ষড়যন্ত্র।

*He seldom.....trust*—Several persons (e.g., Adham Khan, Shah Mansur, etc.), trusted by Akbar, became traitors and enemies. Even his beloved son, Salim, rebelled against him. So it was difficult for him to know whom to trust and whom to distrust. কাহাকে যে বিশ্বাস করা যায়, এবিষয়ে তিনি প্রায়ই নিশ্চিত হইতে পারিতেন না।

*Continually*—always; সর্বদা। *Mask*—covering, usually of velvet or silk for concealing face (C.O.D.); (here) disguise; মুখোঁচ; (এখানে) ছদ্ম আবরণ। *Hide*—conceal; গোপন করা। *Thoughts*—inmost feelings; মনোভাব। *Self-defence*—protection of himself; আত্মরক্ষা।

*He had continually.....in self-defence*—**Expl.** Binyon here explains why Akbar had to practise duplicity and why he could not always show his really frank and simple nature. From the beginning of his career Akbar was surrounded by enemies and traitors. He did not know whom to trust and whom to distrust. Some of his trusted friends and supporters became enemies. In order to defeat their wicked intrigues and protect himself Akbar had to practise duplicity. He learnt to conceal his real feelings and to behave with cunning and artfulness. Binyon suggests that deceitfulness was never a permanent element of Akbar's character; it was merely an armour against treachery and intrigue.

**N.B.** "Experience proves that in practice it is impossible for any person engaged in high affairs of State to be invariably quite straightforward. A certain amount of finesse is recognised to be inevitable in diplomacy and politics...As a matter of fact his (Akbar's) policy does not seem to have been more tortuous than that of the European princes of his time"—*Vincent Smith*.

*Astonishing thing*—wonderful thing; বিস্ময়ের বিষয়। *Did not end*—did not result; শেষে পূর্ণাবসিত হয় নাই। *Protecting himself*—securing himself; আত্মরক্ষা করিয়া। *Armour*—protective covering; রক্ষাকারী বস্ত্র। *Permanent*—lasting; স্থায়ী। *Suspicion*—distrust; অবিশ্বাস।

**Page 41.** *Guile*—hypocrisy; deceit; শঠতা; ষড়যন্ত্র। *The astonishing...and guile*—The wonderful thing was that in the end Akbar, as a result of his bitter experiences of traitors and enemies, did not harden himself into a perpetually suspicious and deceitful person.

*Trust*—believe; বিশ্বাস করিতেন। *After they had.....unfaithful*—after they had turned traitors; ভায়রা বিশ্বাসহতা প্রতিপন্ন হইলে। *Still seeking to find*—always trying to find; সর্বদাই খুঁজিতেন। *'If any portion.....evil nature'*—Akbar did not regard any guilty person beyond reclamation or

reform ; he considered everybody as possessed of some good element. If chances were given to him, he might reform himself. অসৎ প্রকৃতির মধ্যে যদি কোনও সংপ্রতির অংশ থাকে ।

Akbar pardoned Adham Khan after his misdeeds in Malwa. Shah Mansur, the man on whom Akbar had showered so many favours, turned a traitor. Akbar pardoned him twice and on the third time he punished Mansur with reluctance. (See paragraph 15.)

N.B. "There was good in all. He believed, likewise, that there was good in all men. Hence his great forbearance, his unwillingness to punish so long as there was hope of reform, his love of pardoning. 'Go and sin no more' was a precept that constituted the very essence of his conduct"—*Col. Malletson.*

*The astonishing thing is.....on one occasion—Expl.* Binyon here notes the essentially frank and simple nature of Akbar. Surrounded as he was by jealousy, treachery and conspiracy, Akbar in self-defence had to conceal his real motives and feelings and to practise some amount of duplicity. It is a wonder that duplicity and suspicion did not become permanent elements of his nature and that his bitter experiences did not completely destroy his faith in the goodness of men. Akbar would often trust men after they had proved untrustworthy. He wanted to find if some element of good remained in a nature seemingly quite evil.

[Add notes on an armour of permanent suspicion and guile and 'if any portion of good remains in that evil nature.']

*Fundamentally*—primarily ; essentially (*C.O.D.*) ; মূলতঃ । *Transparently*—clearly ; truly. *A transparently honest nature*—a man whose nature was truly honest ; whose honesty was clear to all ; স্বতঃস্ফূর্ত সাধুভাব । *Ridolfo Aquaviva*—Ridolfo Aquaviva, the leader of the first Jesuit Mission. (1580-83) in Akbar's court, was born in 1550. He was the son of the Duke of Atri and nephew of Claude, subsequently, General of the Society. When Akbar started on the Kabul expedition, he was left at Fatehpur-Sikri. "He (Aquaviva) spent his time in the practice of rigid austeries and unsparing mortification of the body. When Akbar had won the campaign, he sent for Aquaviva, who fell dangerously ill at Sirhind. But he survived, and had a happy meeting with the emperor and Father Monserrate at Lahore"—(*Vincent Smith*). He came to the Mogul court as head of the Embassy. He returned to Goa in 1583, then was sent to Salsette on missionary work and was unfortunately killed there by a mob.

*Mutual liking*—liking or attraction for each other ; পরস্পরের প্রতি-অনুরাগ । *Instinctive*—inborn ; spontaneous ; স্বাভাবিক ; স্বভাবসিদ্ধ ।

*See how.....is instinctive—Expl.* As an instance of Akbar's inborn frankness and simplicity, Binyon quotes one incident. Ridolfo Aquaviva was the leader of the first Jesuit Mission invited by Akbar to his court. He had absolute sincerity and frankness. Akbar, too, was simple and straightforward. Thus the two characters.

were instinctively drawn to each other. This liking for each other illustrates the inborn goodness of both.

বদ্রানুবাদ—‘স্বভাবতঃ সন্ন ও অকপট’—( আকবর-চরিত্র নথ্যে ইহাই সত্য কথা, আবার মনে হয় ) ; কিন্তু ‘স্বভাবতঃ’ কথাটির উপর কিছু গুহ্য আরোপ করা দরকার। কারণ, আকবর যেসকল জীবন যাপন করেন, যে-সকল কার্যাবলী সম্পন্ন করেন, সেসকল করিয়া কোন ব্যক্তি যে সর্বদা সন্ন ও অকপট থাকিতে সক্ষম হইবে, ইহা কতকটা অলৌকিক বলিয়াই মনে হয়। বাল্যাবধি অবিরাম বিপদের মধ্যে তাঁহাকে থাকিতে হইয়াছে। বিশ্বাসঘাতকতা, ঈর্ষা ও কুসংস্কার তাঁহাকে পরিত্রাণ দিইয়াছে। কাহাকে যে বিশ্বাস করা গাইতে পারে, তাহা কখনো তিনি নিশ্চিত জানিতে পারিতেন। অবিরাম তাঁহাকে আত্মরক্ষার জন্য ছয় আবরণের পর্দাতে নিজের মনোভাবকে গোপন রাখিতে হইয়াছে। বিশ্বাসের বিষয় এই যে, আত্মরক্ষা করিতে কি অবশেষে তাঁহাকে স্থায়ী সন্দেহ ও কুটিলতার আশ্রয় (বর্ধ) নিতে হয় নাই, বিশ্বাসহীনতা এতদূর হইয়াছে এমন ব্যক্তিগণকেও তিনি প্রায়ই বিশ্বাস করিতেন ; ‘সেই অসং বচনের মধ্যেও কোন সং-এর অংশ আছে কি না’, ইহা সর্বদাই তিনি অন্বেষণ করিতেন ( একবার তিনি এই কথাটি বলিয়াছিলেন )। মূলতঃ তিনি ন্যায়চরিত্র ও নরনৈরুতি ছিলেন। নির্দল নাথুবজাব Ridolfo Aquaviva-র সঙ্গে তাঁহার সাক্ষাৎ হইলে পরস্পরের মধ্যে যে যতঃ সূত্র অনুরাগ জন্ম, তাহা আশ্চর্য্যজনক করিতে পারি।

### Paragraph 17

**Summary**—Akbar was an autocrat, and he had suffered a great deal in the hands of his faithless servants. Still he remained ‘naturally humane and kind.’ This was wonderful indeed.

**‘Naturally.....kind’**—the opinion of Peruschi, quoted in Paragraph 15, *supra*. See notes on Paragraph 4 : “His anger is terrible etc.”

**Struck**—astonished ; চমকিত হইয়া গাইত। **Aspect**—phase ; দিক। **Remarkable**—worth notice ; striking ; exceptional ; উল্লেখযোগ্য ; অসাধারণ।

**In one**—in an emperor. **Absolute powers**—unlimited and unrestricted powers ; অসীম ক্ষমতা। **Autocrat**—absolute ruler ; যেচ্ছাচারী নর। **Absolute.....autocrat**—Though Akbar was assisted by his ministers and advisers, he wielded his powers in any way he liked. He was in no way bound to accept the advice of his ministers. **Faithless servants**—e.g. Adham Khan (the son of Akbar’s chief nurse, Maham Anaga) and Shat Mansur ( Akbar’s Finance Minister ) ; both of them tried to betray him shamelessly.

**Every one.....faithless servants**—Expl. Binyon supports a Jesuit’s description of Akbar as ‘naturally humane and kind’. All who met Akbar were impressed by this side of his character. Akbar remained kind, sympathetic and forgiving throughout his life. He was an autocrat with unlimited powers. Many of his treacherous servants gave him serious trouble. Autocratic powers and treacherous servants would make other men hard and unforgiving. But these things did not make Akbar hard and unforgiving. He remained naturally humane and kind to the end of his life. This was astonishing.

**Grammar, etc.**—**Absolute** (adj.) ; **absolutism** (n.). **Autocrat** (n.) ; **autocracy** (abs. n.).

ব্রাহ্মবাদ—মহামুন্ডবতা ও দয়া তাঁহার প্রকৃতিগত ছিল। আকবরের চরিত্রের এই দিক যেখান সন্ধান করিলেই মুগ্ধ হইত। বিবাহসহতা কর্তব্যনিগূহের হস্তে এত ক্লেশ সহিবার পরও আকবরের মত অসীম শক্তিশালী বৈরাচারী সম্রাটের চরিত্রের এই বৈশিষ্ট্য বাস্তবিকই অপূর্ব।

### Paragraph 18

**Summary**—Like Julius Cæsar, Akbar was well-known for his merciful nature. Did Akbar, like Cæsar, suffer from epilepsy? Du Jarric, a compiler of the notes and records left by the Jesuit priests, is the only person to refer to Akbar's epilepsy. Binyon considers it probable that Akbar was an epileptic.

**Clemency**—mercy; mildness of temper with readiness to forgive; ক্ষমাশীলতা। *Like Cæsar's*—Julius Cæsar (102-44 B.C.). He was a great Roman orator, historian, general & statesman. He conquered Spain, Africa, Gaul and Britain. He defeated his opponent, Pompey, at Pharsalia. Owing to his ambition for imperial powers he was murdered by the aristocratic party. His career is described vividly in Plutarch's *Parallel Lives* and in Shakespeare's tragedy, *Julius Cæsar*. It is said that he suffered from epilepsy or fainting fits. Shakespeare calls this 'falling sickness': "Tis very like: he hath the falling sickness"—*Julius Cæsar*, I. ii. 255.

**Akbar's clemency.....was famous—Expl.** Binyon points out a striking similarity between the characters of Akbar and Julius Cæsar, the great Roman general and dictator. Both possessed the great virtue of forgiveness. Both had on many occasions shown mercy to their bitterest enemies and treacherous followers.

**N.B.** Akbar, for instance, pardoned Adham Khan on one occasion when he had stolen two beautiful girls from Baz Bahadur's palace at Malwa. Again, he pardoned Shah Mansur twice, though he was detected twice as having carried on treasonable correspondence with the ruler of Kabul. About the clemency of Julius Cæsar, it is stated: "For in all other respects, after the close of the civil wars, he showed himself blameless; and it was not without good reason that the Romans voted a temple to Clemency to commemorate his moderate measures. For he pardoned many of those who had fought against him, and to some he even gave offices and honours, as to Brutus and Cassius"—Plutarch's *Life of Julius Cæsar*, translated by Stewart and Long.

*Was he also.....epileptic?*—Epilepsy is a "nervous disease in which patient falls to ground unconscious, with spasms, and foaming at mouth" (C.O.D.); অঙ্গভ্রম বা হুঁসিরাণ। Julius Cæsar suffered from this disease. [Cf. "Cæsar was of a spare habit, and had a white and soft skin, and was subject to complaints in the head and to epileptic fits, which, as it is said, first attacked him at Corduba"—Plutarch's *Life of Cæsar*.]

*The native historians*—i.e., the Mahomedan historians like Nizamuddin, Abu-l Fazl, Badaoni, etc. *Say nothing of it*—do not say that Akbar suffered from epilepsy. *Monserate*—See notes, *supra*. *Who knew him*

*intimately*—Father Monserrate had close friendship with Akbar; he accompanied Akbar in his Kabul expedition. যিনি তাঁহাকে ঘনিষ্ঠভাবে জানিতেন। *Statement*—remark; উক্তি। *Falling sickness*—epilepsy; বৃগীরোগ। *Casually*—incidentally; কথামাত্র; প্রসঙ্গক্রমে। *Du Jarric's*—"All writers on the subject of the Jesuit Missions must rely chiefly on the great work by Father Pierre du Jarric of Toulouse, with a long title.....The original French edition, published at Arras in 1611, brings the narrative down to 1600. The third part, extending to 1610, was published in 1614"—(*V. Smith*). "Du Jarric is a thoroughly conscientious and accurate writer, who reproduces faithfully the substance of the original Jesuit letters"—*Vincent Smith*.

*Compilation*—collection (of materials); সংগ্রহ। *From Jesuit notes and records*—Jesuit accounts of Akbar and his court. *Authority*—credible source; প্রামাণিক উক্তি বা গ্রন্থ। *On what authority is unknown*—Only in Du Jarric's compilation of Jesuit notes and records we read of Akbar's epilepsy. But Du Jarric has nowhere stated his authority, that is, the source from which he got this information; কোন প্রমাণের বলে (এই উক্তি করিয়াছেন) তাহা অজ্ঞাত। *And only there*—The statement that Akbar was an epileptic is found only in Du Jarric and in no other book on Akbar; কেবলমাত্র এইখানে (লিখিত আছে)। *Took to*—adopted; resorted to; অবলম্বন করিয়াছিলেন। *Sports and amusements*—games and diversions; ক্রীড়া-কৌতুক; আনন্দ-প্রানন্দ। *Distract*—divert; অগতহত করা; দূর করা। *Melancholy*—sadness; বিষমতা; বিষাদরোগ। *Superfluous*—unnecessary; অনাবশ্যক। *Conjecture*—guess; অনুমান।

*The Jesuits supposed.....conjecture—Expl.* In discussing the question whether Akbar suffered from epilepsy Binyon refers to the accounts of the Jesuits. There is no direct evidence of Akbar's epilepsy. The Jesuits, however, noted that Akbar suffered from melancholy. Akbar used to be overtaken by fits of mental depression. The Jesuits thought that in order to relieve his mental depression, Akbar took to sports and amusements. Binyon, however, does not accept this view. He says that this explanation is unnecessary. Akbar did not resort to diversions with the single purpose of relieving the sadness of his mind. A man of vigorously active habits like Akbar was naturally attracted to sports and amusements.

**N.B.** Du Jarric wrote: "He was by nature melancholy and subject to epileptic fits." "There is abundant evidence concerning Akbar's innate melancholy, but I have not met elsewhere the statement that he was epileptic. Du Jarric must have got it from one or other of the Jesuit missionaries. Muhammad, Julius Cæsar and many other eminent men have been supposed by various writers to have suffered from epilepsy.....Peter the Great, however, certainly suffered from convulsive fits of some kind"—(*Vincent Smith*)

"Akbar suffered from some form of epilepsy which in no way impaired his vast bodily strength, but probably was a cause of the 'melancholy and oppression of heart' which afflicted him continually and drove him to seek diversions of all sorts even when engaged in important business"—*Vincent Smith*.

*But the fact.....improbable*—That Akbar suffered from epilepsy is not unlikely. আকবরের যে এই ব্যাধি (মূগীরোগ) ছিল, তাহা অসম্ভব নহে।

*Murad*—He was the second son of Akbar, born among the Fatehpur hills in 1570. In May, 1599, he died of delirium tremens near Daulatabad in the Deccan. Note—"Mr. Payne, the editor of Du Jarric, suggests that possibly Humayun was an epileptic and that a fit caused his fall"—*Binyon*.

*Grammar, etc.*—*Famous* (adj.); *fame* (n.). *Intimately* (adv.); *intimate* (adj.); *intimacy* (n.). *Compilation* (n.); *compile* (v.). *Improbable* (adj.); *improbability* (n.). *Develop* (v.); *development* (n.).

বস্তুবাদ—Caesar-এর জ্যাকবরের ক্যাথলিক স্বীকৃতি ছিল। কিন্তু Caesar-এর নত ডাহার কি অগম্য-রোগও (মূগীরোগ) ছিল? ভারতীয় ঐতিহাসিকগণ বা Monserrate নামক Jesuit—যিনি আকবরকে খুব অশ্রদ্ধভাবে জানিতেন—এ সম্বন্ধে কিছুই বলেন নাই; Du Jarric সম্পাদিত Jesuit-গণের ঢীকা ও রচনা-সঙ্কলনের একস্থানে আকবরের মূগীরোগ ছিল প্রসঙ্গক্রমে এই কথা বলা হইয়াছে; কোন্ প্রমাণের বলে (ইহা উল্লিখিত হইয়াছে) তাহা জানা যায় না; তবে কেবলমাত্র এই বলাই আছে। Jesuit-গণ মনে করিতেন যে, বিনবর্তার (ব্যাদি) উপশম করিবার জন্য আকবর ক্রীড়া ও আমোদ-প্রমোদে যোগদান করিতেন; কিন্তু মনে হয়, ইহা অনাবশ্যক অযুমান। কিন্তু রোগের অস্তিত্ব বিচিত্র নয়। আকবরের দ্বিতীয় পুত্র মুহাম্মদের মূগীরোগ জন্মিয়াছিল।

### Paragraph 19

*Summary*—Akbar was just to all men. This justice made the conquered Indian peoples loyal to him. Akbar's justice was not merely a thing of law; it had its origin in a certain candour (inborn sense of truth), an innocence of mind which made him able to see things truly without prejudice. Akbar felt that the Jizya (or poll-tax) and the pilgrim tax levied on the non-Muslims by previous Muslim rulers were unjust; and he abolished these taxes in spite of the opposition of all advisers. He showed his candour or freedom from prejudice in his warm welcome of the Christian missionaries. But why did he not embrace Christianity? The reason is that he was convinced that there are good men in every religion. How could it be said that one religion was true and good and another false and bad? Akbar was never a bigot. Neither was he indifferent to religion. On the contrary, this man of action, this lover of life, had a deeply spiritual yearning. It is said that he had mystical experiences and direct communion with God. When Akbar was dying, the name of God was on his lips.

N. B. This last paragraph shows Binyon at his best. In a few brief sentences he has given us an insight into the spiritual aspect of Akbar's character. Binyon has very skilfully brought out the inner sources of Akbar's religious tolerance. The sources are (1) Akbar's inborn sense of truth; (2) his deeply mystical longings. The one made Akbar see things

truthfully and free from all prejudices. And the other inspired him to search for God in all forms of religion.

'*Just to all men*'—This remark by a Jesuit is already quoted at the end of paragraph 15, *supra*. Akbar was fair and just to all his subjects irrespective of race and religion. *Akbar's justice*—i.e., Akbar's fair dealings. *Chiefly*—mainly; প্রধানতঃ। *Reconciled*—satisfied; পরিতুষ্ট করিয়াছিল। *Peoples*—various races conquered by Akbar; বিভিন্ন জাতি। *Rule*—administration; শাসন।

**It was Akbar's justice...to his rule—Expl.** Binyon points out the most noteworthy feature of Akbar's character as a ruler. In ruling his subjects Akbar followed a settled policy of justice based on conciliation and toleration. Akbar made justice the keynote of his administration. He made no distinction between the conquering Muslims and the conquered non-Muslims. He abolished the unjust poll-tax and the pilgrim tax on the non-Muslims. He threw open the high posts in his government to all, whether Hindus or Muslims. He allowed freedom of worship to all. By his justice, Akbar won the hearts of the conquered Indian peoples. They never felt that they were ruled by a foreign tyrant.

*Basic*—fundamental; মূলভূত; মৌলিক। *Quality*—virtue; উৎকর্ষ; গুণ। *It was a basic.....nature*—Justice was a fundamental element of his nature; ইহা তাঁহার প্রকৃতির একটি মৌলিক গুণ। *Proceeded from*—issued from; had its origin in; উৎপন্ন হইয়াছিল। *A sense of law*—a consciousness of the dignity and majesty of law. *Uncorrupted*—unsoiled; অসলিন; অশ্লিষ্ট। *Innocence of mind*—honest nature; frank and truthful nature; সরসতা। *Persisted*—continued to exist; অবিচলিত ছিল। *All his experience of the world*—Cf. "In continual danger from his boyhood, he was surrounded by treachery, jealousy and intrigue," etc. (Paragraph 16)

These bitter experiences might have destroyed the innocence of his mind. He might have turned a cynic or a shrewd and utterly selfish man of cunning. But in spite of all these experiences Akbar retained unspoil his frank and honest nature.

**It was a basic quality...experience of the world—Expl.** Binyon speaks of Akbar's sense of justice. Akbar was fundamentally just. Justice was an inborn quality of his nature. The source of Akbar's sense of justice was not a sense of the majesty of law but a kind of uncorrupted innocence of mind. It arose from the essential honesty and frankness of his nature, unspoiled by all his bitter experiences of life. Treachery, jealousy and conspiracy had endangered his life and fortune many times.

*Strange word*—অদ্ভুত শব্দ। *Innocence.....to use*—Binyon tries to convey to us an exact impression of the peculiar quality of Akbar's mind. At first he refers to Akbar's sense of justice. Then he explains it

Further by saying that Akbar's justice had its origin in a sort of *un-corrupted innocence of mind*. But *innocence* is perhaps not the right word to define the peculiar quality of the mind of so great an Emperor as Akbar. In the next sentence Binyon uses a more exact phrase, *innate candour*. *Innate*—inborn ; natural. *Innate candour*—inborn sense of truth and impartiality ; সহজাত সরলতা ও পক্ষপাতশূন্যতা। *Unclouded*—un-affected ; undimmed ; সমাচ্ছন্ন না হইয়া। *Prejudices*—pre-conceived notions ; কুসংস্কার ; ভ্রান্ত ধারণা। *Absorb*—assimilate ; গ্রহণ করি। *Surroundings*—environment ; পারিপার্শ্বিক। *Inherit from the past*—acquire from traditions handed down from the past ; অতীতকাল হইতে প্রাপ্ত হই।

*Imbibe*—learn ; শিক্ষালাভ করি। *Early teaching*—lessons that we receive in our infancy ; শৈশবের শিক্ষা। *Prejudices.....early teaching*—Three sources of prejudices are mentioned here by Binyon : we may form prejudices from our immediate environment, we may acquire them from past traditions, or we may learn them from the lessons received in our infancy. Usually we submit unconsciously to the prejudices formed in any of these three ways. *Most natures*—most men ; অধিকাংশ মানুষই। *Unconsciously*—unknowingly. All of us are guided by prejudices ; but we remain unaware of their influence on our conduct and opinions ; অজান্তেই। *Surrender*—yield ; আত্মসমর্পণ করি।

**I mean an innate candour...unconsciously surrender—**

**Expl.** Binyon tries to explain clearly the inner source of Akbar's sense of justice. He says that Akbar's sense of justice arose from an inborn honesty and frankness of nature, unspoiled by prejudices. But what was this honesty and frankness of nature ? The author further defines this as an inborn sense of impartiality. By virtue of this great power Akbar was enabled to judge things aright without being misguided by prejudices. Prejudices are unconsciously formed in our minds in three different ways. We may form them from our immediate surroundings ; we may inherit them as traditions from the past ; we may also acquire them from the teachings of our early childhood. Our minds are usually influenced by these prejudices which prevent us from being just. But Akbar's inborn honesty and frankness of nature was completely free from all prejudices ; it made him see things rightly and enabled him to be just to all men.

[Add a note on *an innate candour*.]

**N.B.** For example, traditional prejudice might have made Akbar blind to the injustice of the tax called *jizya* ; but his innate candour enabled him to see its injustice. Hence he abolished the *jizya* at once in the teeth of strong opposition.

*Impositions*—taxes ; কর-ভার। *For centuries*—The *jizya* or poll-tax on non-Mahomedans and the pilgrim tax on the Hindus had long been imposed by the Mussalman conquerors of India ; বহু শতাব্দী ধরিত। *Laid*



—imposed ; levied ; নির্দ্বারিত হইয়াছিল। *Accepted*—obeyed ; গৃহীত হইত। *As things of course*—as just demands to be paid to the king. (*Jizya* was imposed on all non-Muslims and the pilgrim tax was imposed upon the Hindus visiting holy shrines.)

N.B. "The Sultans had considered India to be a Mussalman country; and had taken credit to themselves when they graciously allowed the Hindu majority to purchase their lives by the payment of a special public tax. Public exercise of the Hindu religion was illegal"—*Smith*.

*They were.....due*—These taxes were claimed by the Mahomedan Sultans as a matter of right because they, as conquerors, were entitled to demand benefits from the defeated Hindus ; এগুলি বিজয়গণের অধাৰ্ণা।

*Direct*—going straight to the point ; সরল। *Direct vision*—view unclouded by prejudices ; স্বচ্ছ দৃষ্টি। *They seemed unjust*—These taxes appeared improper ; এগুলি অস্বাভাবিক বোধ হইল। *Though hardly.....boy*—Akbar was only twenty-one when he abolished the pilgrim tax, and he was twenty-two when he abolished the *jizya* or the poll-tax.

[The remission is thus described by Abu-l Fazl : "The joyous heart of His Majesty the Shahinshah turned towards hunting, and he went to the neighbourhood of Mathura with a select party. The hunting was successful.....In the same hunt he joined worship with pleasure and became a distributor of justice. It was brought to his notice that for a long time it was the custom in India for the rulers to take sums from the people who came to sacred spots to worship, proportionate to their rank and wealth. This (worship) was called Karma. The Shahinshah in his wisdom and tolerance remitted all these taxes which amounted to *crores*. He looked upon such grasping of property as blameable and issued orders forbidding the levy thereof throughout his dominions"—(*Akbar-namah*, translated by Beveridge). This pilgrim tax was abolished in 1563.. In the following year Akbar abolished the *jizya* or poll-tax on all non-Mahomedans. Aurangzeb re-imposed it in 1679.]

"Some writers are inclined to attribute too much influence on Akbar's policy to Abu-l Fazl. It is noteworthy that Akbar, of his own motion, and contrary to the advice of his councillors, abolished the *jizya* ten years before he made the acquaintance of his famous secretary.....When it is remembered that Akbar was only twenty-one or twenty-two years of age, when he abolished the pilgrim tax and the *jizya*, in defiance of the sentiments of his co-religionists and the practice of his predecessors, we may well marvel at the strength of will displayed by a man so young, who a little time before seemed to care for nothing but sport"—*Vincent Smith*.

*Tradition*—i.e., the practice of the Sultans of Delhi in the past ; ঐতিহ্য। *Against all tradition*—in defiance of the practice of the Sultans of Delhi in the past, who had realized this tax as a matter of right ; সমস্ত ঐতিহ্যের বিরুদ্ধে।

*Opposition*—obstruction ; বাধা। *Against the opposition of every one*—overruling the counsel of all his ministers and advisers ; সকলের বাধা অগ্রাহ্য করিয়া। N.B. "It was submitted to Akbar by those who saw in the

not only an easy source of revenue that the making of pilgrimages was a vain superstition which the Hindus would not forego, and therefore, the payment being certain and continuous, it would be bad financial policy to abolish the tax"—(Col. Malletson). Again, "It was an assertion of Akbar's will and conscience against a tradition of all the Muslim conquerors, sanctioned by centuries of custom, against all his advisers, against the desire of his mother and his family"—Binyon.

**Page 42. In the teeth of**—in defiance of ; অগ্রাহ্য করিয়া ; সন্ধ্যা । **The most dangerous opposition**—When the first Jesuit Mission visited Akbar's court, the Emperor showered upon the priests many gifts and honours. He even showed positive leanings to Christianity. For this reason Akbar ran a great risk of assassination as his Muslim subjects were much discontented ; বিগদস্বল বাধা । **Overtures**—"opening of negotiations with another, formal proposal or offer" (C.O.D.) ; প্রস্তাব । **Seemed**—about to be. **On the verge of**—on the point of ; অতিসন্নিহিত হওয়া ; বুঁকিয়া পড়া । **Adopting**—accepting ; গ্রহণ করা । [Vincent Smith thus describes the situation, resulting from Akbar's partiality to the Jesuit priests : "Their presence at court, the marked favour shown to them by the sovereign, and the licence of their language, helped to influence the discontent which found expression in two formidable rebellions, undoubtedly dangerous to both the throne and life of Akbar". Again, "Akbar seems genuinely to have been afraid of assassination on account of his heterodoxy ; he hinted this, and explained that if he were killed, his dynasty would perish and his empire crumble. He must therefore move warily and slowly"—Binyon.]

**Held him back**—restrained him ; সংযত বা নিরুদ্ধ করিল । **In the end**—at long last ; সর্বশেষে । **What held him...end?**—What was it that restrained Akbar at last from embracing Christianity? Why did Akbar change his mind in the end? [The answer is elaborately given by Binyon elsewhere in his book : "Akbar saw good men professing various creeds ; there must be good in all of them, he argued. A sympathetic toleration in religious matters was his settled policy. It was the intolerance of the Muslims which had repelled him. And now in the Christians he found an intolerance of equal intensity and force. This, more than anything else, we may surmise, prevented him from accepting Christianity, it was the thought really held his mind. But if he would not accept, neither would he reject. He encouraged ; he conciliated ; but just when it seemed that he was at the point to promise all and submit himself, he eluded them."]

**It was the thought etc.**—Akbar, in spite of his avowed love of Christianity, did not embrace it in the end. And why did he not do it? It was due to a particular thought always working in his mind. **With a child's obstinacy**—with the stubbornness of a child ; শিশুহীন জেদের (অকস্মিক) সহিত । **He was always returning**—the argument or the view which he could never dismiss from his mind ; সর্বদাই অগ্রণে রাখিতেন ।

**Good men**—really pious and religious-minded men ; সাধু প্রকৃতির লোক । **Professing**—declaring their faith in ; স্বীকার করা । **Every creed**—i.e., all

religions. *Each*—everyone of these good men professing individually a particular religion ; ধর্মমতাবলম্বীর প্রত্যেকই। *Proclaiming*—declaring ; প্রকাশ করিয়া। *Creed*—religious belief ; ধর্মবিশ্বাস। *Creed*—religion. *Each proclaiming his creed.....false*—This is bigotry or religious fanaticism. A bigot looks upon his own religion as the only true religion and he condemns all other religions as false. *How can one.....right*—Akbar knows that there are good men in every religion, and he cannot be certain that only one religion is true and other religions are untrue. (He believes that there are good elements in every religion. He is not a bigot.)

*Antithesis*—direct opposite ; সম্পূর্ণ বিপরীত। *Bigot*—“one who..... attaches disproportionate weight to some creed or view” (C.O.D.) ; fanatic ; ধর্মাত্ম ব্যক্তি ; গৌড়া।

*He was.....bigot—Expl.* Akbar always kept a free and open mind in respect of his attitude towards religious faith. Though a Mahomedan by birth and training, he had the sense of impartiality to appreciate the good points of other religions. A fanatic or bigot is one who has blind faith in his own religion and who considers every other religion as false. Akbar was not a man of this type. He was a persistent seeker of truth. He believed that there were good elements in all religions, and he never believed that only one religion had a monopoly of truth and all other religions were untrue.

**N.B.** “For many years Akbar was a zealous, tolerably orthodox Sunnī Musalman, willing to execute Shias and other heretics. He next passed through a stage (1574-82), in which he may be described as a sceptical rationalizing Muslim ; and finally, rejecting Islam utterly, he evolved an eclectic religion of his own, with himself as its prophet (1582-1605)”.

In one of his own sayings, quoted by Abu-l Fazl, Akbar observes : “Although I am the master of so vast a kingdom, and all the appliances of government are at my hand, yet since true greatness consists in doing the will of God, my mind is not at ease in this diversity of sects and creeds.....I await the coming of some discreet man of principle who will resolve the difficulties of my conscience”—*Ain-i-Akbari*.

*On the other hand*—on the contrary. Religious bigotry means over-zealous love of a particular religious faith. Its opposite attitude is utter indifference to religion. Akbar was neither a bigot, nor indifferent to religion. He always used to take active interest in the good points of all religions. At heart he was deeply religious.

*Indifferent*—unconcerned ; having no inclination for or against ; উদাসীন। *Anything but indifferent*—not at all indifferent in his attitude towards religion. On the contrary, Akbar was deeply religious. *This man of action*—this ever-active person ; এই কর্মী পুরুষ।

**N.B.** “In action it was genius that shone forth. As a born painter is absorbed in painting, as a musician in music, so Akbar became

absorbed in the intoxicating delight of action"—(*Binyon*). *This lover of life*—Akbar lived a full life and enjoyed it. That is, Akbar was not an ascetic shunning the duties and delights of worldly life ; আশ-শক্তি পূজারী বা ভক্ত । *Whose body.....strength*—whose body revelled in the possession of masculine strength ; sheer animal energy gave great joy to Akbar. N.B. "He was ready to encounter any beast, however fierce, tiger, lion, elephant....."—*Vincent Smith*.

*Strode through*—walked proudly and with dignity. *Confidently*—with absolute self-confidence ; আত্মবিশ্বাস বহুকারে । *Who strode...confidently*—Akbar had fought and won in many fields of war, politics, etc., and these gave him self-confidence and sense of superiority. *Hidden*—concealed ; প্রচ্ছন্ন । *Profound*—deep ; গভীর । *Sadness*—melancholy (This has been referred to by Binyon in Paragraph 18, *supra*). N.B. "And perhaps an intimate observer might also have detected symptoms of something different and singular, of strange capacities for melancholy, beneath the outward glow of restless activity"—*Binyon*.] *Self-doubting thought*—doubts about himself. These may be called the problems of conscience ; আত্মবিশ্বাসের চিন্তা । *Dissatisfactions*—"His restless, rationalizing spirit never could find a satisfying answer to that old, old question, what is truth ? and he died a baffled, disappointed man"—(*Vincent Smith*). *Illumination*—spiritual knowledge. *A craving for illumination*—a hankering for communion with God and for spiritual guidance and light ; দিব্যজ্ঞানের গিণীসা ।

*Form in this man.....illumination*—**Expl.** Binyon here throws light on the spiritual aspect of Akbar's character. Akbar's was the very opposite of a religious bigot ; he would not accept with blind zeal any particular religion. But he was not indifferent to religion. He was full of the true spirit of religion. Akbar was great as a man of action, as a conqueror and ruler ; he lived a full life and enjoyed it ; he rejoiced in the strength of his body and with proud dignity and absolute self-confidence he moved in the world of men. But his rich nature had another side. He was profoundly religious, though he was not a blind follower of any particular religion. There was concealed in him a sense of deep, religious melancholy ; he had his doubts about himself and his activities ; he felt dissatisfied. He had a great spiritual hunger like a truly religious man. Akbar keenly desired spiritual knowledge and guidance and direct communion with God.

[Add notes on *this man of action* ; *this lover of life* ; *a profound capacity for sadness* ; *self-doubting thoughts* and *a craving for illumination*.]

N.B. Akbar's character was a strange mixture of the practical and the mystical.

*Mystical experiences*—enjoyment of spiritual ecstasy ; গূঢ় বহুভাব

ঐশ্বরিক অনুভূতি ; অধ্যাক্ষ-অনুভূতি । *In which*—in which condition ; যে অবস্থায় । *Direct communion*—actual and positive intercourse ; প্রত্যক্ষ যোগাযোগ । *Divine Presence*—Divine Being (God) ; ঐশ্বর্য বা ঐশ্বরী শক্তি । Akbar was a great believer in mysticism in religion like the *Sufi* or mystic philosophers of Persia.

**From boyhood.....Divine Presence—Expl.** Akbar had occasionally passed through some deeply spiritual experiences. At times he retired into solitude for hours together. He seemed to have gained a direct vision of God. This is a great spiritual power possessed by the mystics only.

**N.B.** In Akbar's character there was a strange mingling of the practical and the mystical. The practical aspect kept him bound to his worldly activities, while the mystical aspect made him soar into spiritual heights.

Akbar's mystical experiences were many and varied, dating back from the days of his infancy. Three of them are of outstanding importance :

1. The earliest of these mystical experiences happened in the fourteenth year of his life. At that early age he felt a sudden over-whelming dissatisfaction with the world. "On a day in 1557 such a mood fell upon him. He felt the presence of 'short-sighted men', whose thoughts were all of this world, unendurable. He appeared to be full of anger and impatience, and sent for a certain horse of Iraqi breed noted for its high mettle and vicious temper, a horse he often chose to ride. He would have none attend him, not even a groom ; and mounting, rode away into the desert plain—he was then at Agra—consumed with a passion to be away from men and utterly alone. Out of sight and in solitude, he dismounted and 'communed with God' "—*Binyon*.

2. Another mystical experience happened to him on the completion of his twentieth year in 1562. It is thus described in his own words : "On the completion of my twentieth year I experienced an internal bitterness, and for the lack of spiritual provision for my last journey my soul was seized with exceeding sorrow"—*Jarrett's translation*.

3. In the thirty-sixth year of his life in 1578 Akbar was encamped at Bhera on the Jhelum in the Punjab. There he passed through a fit of spiritual ecstasy when a big hunt had been arranged. "Suddenly all at once a strange state and strong frenzy came upon the Emperor, and an extraordinary change was manifested in his manner, to such an extent as cannot be accounted for.....And at that time he ordered the hunting to be abandoned.....At the foot of a tree which was then in fruit he distributed much gold to the fakirs and poor, and laid the foundation of a lofty building and an extensive garden in that place. And he cut off the hair of his head, and most of his courtiers followed his example"—*Badauni*.

**On his death-bed**—Akbar died in 1605.

**When he was.....speech**—when he lost the power of speech as well as the power to recognise men ; ( তাঁহার মৃত্যুর অন্তকণ পূর্বে ) যখন তিনি বাকশক্তিহীন হইয়াছেন ও মানুষ চিনিতে পারেন না । *Eager*—earnest ; ব্যগ্র ; উৎসুক । *Theologians*

—persons learned in theology (or the science of religion); ধর্মশাস্ত্রবেত্তারা। *Hung over him*—stooped low over the dying Emperor; তাঁহার উপর ঝুঁকিয়া পড়িয়াছে। These theologians, including Moslem priests and Jesuit Fathers, still hoped to convert him and to hear something definite from the dying Emperor about his religious belief. *The departing soul*—the soul of Akbar who was dying.

*To direct.....soul*—to show the dying Akbar the way to heaven by converting him; পরলোকগামী আত্মার পথ নির্দেশ করিবার জন্ত। *Eager theologians.....soul*—Binyon speaks ironically of the theologians who were trying to convert Akbar even on his death-bed. *Murmuring to himself*—muttering in a low voice to himself; বিড় বিড় করিয়া নিজে নিজেই অস্পষ্টভাবে বলিতেছেন। *Endeavouring*—trying; চেষ্টা করা। *Articulate*—utter; উচ্চারণ করা। *On his death-bed.....the name of God*—With the name of God on his lips, Akbar died. Though not a bigot, he was a man deeply religious at heart.

N.B. "Only a few of his closest friends remained with the dying emperor. They repeated the creed of Muhammad, surrounding him with the atmosphere of the piety of his fathers and rebuilding the recollections of his infancy. But no sign of assent came from Akbar's lips. Only at intervals he tried to utter the name of God. Early in the morning of 27th October he expired"—Binyon.

"Akbar expired soon afterwards in the presence of only a few faithful friends, who would not desert him. They constantly reminded him of the Prophet, and sought without success to obtain some indication of assent. They understood that he tried several times to utter the name of God. Thus he died as he had lived—a man whose religion nobody could name—and he passed away without the benefit of the prayers of any church or sect"—Smith.

বস্তুমুখ্য—'সর্বজননের প্রতি আত্মপরাণ'। আকবরের আত্মপরাণতাই প্রধানত: বিজিত জাতিসমূহকে তাঁহার শাসনে অন্তর্ভুক্ত করে। তাঁহার প্রকৃতির ইহা ( আত্মপরাণতাই ) একটি মৌলিক কথা। আমার মনে হয়, তাঁহার মনের যে কলুব্বিহীন নির্মলতা জীবনের সকল অভিজ্ঞতার মধ্যেও অটুট ছিল, এই আত্মপরাণতাই তাহা হইতে যতটা উৎপন্ন হইয়াছিল, ততটা তাঁহার আইনের উপর প্রভা হইতে উদ্ভূত হয় নাই। নির্মলতা (Innocence) শব্দটির ব্যবহার অদ্বুত মনে হইতে পারে। আমি কিন্তু বুঝাইতে চাই যে, ইহা বাস্তবিক সরলতা বা পক্ষপাতশূন্যতা—ইহার বলে সংস্কারমুক্ত হইয়া আমরা সব জিনিস দেখিতে পারি; এই সংস্কার আমরা পারিপার্শ্বিকের প্রভাবে পাইয়া থাকি, কিংবা অতীতকাল হইতে লাভ করি বা শৈশবের শিক্ষা হইতে মনের মধ্যে গ্রহণ করি, এই সংস্কারগুলির নিকট আমরা সাধারণত: অজ্ঞাতনামে আত্মসমর্পণ করি। মুসলমান বিজেতারা বহু শতাব্দী ধাবৎ কয়েকটি কয় হিন্দুগণের স্বত্ব চাপাইয়াছিলেন। এই করণ্ডালি বাস্তবিক বলিয়াই ধরিয়া লওয়া হইয়াছিল। এইগুলি বিজেতাদের প্রাণা বলিয়া মনে করা হইত। আকবরের সরল ( সংস্কারমুক্ত ) দৃষ্টিতে এই করসমূহ অস্তায় মনে হইল। যদিও তখন তিনি বালক রাজ, তথাপি চিরচরিত প্রথা ও অজ্ঞানত্ব কাহারও বাধা না মানিয়া তিনি সেগুলি রহিত করিয়া যেন। ভীষণ বিপদসমূহ বাধা সত্ত্বেও তিনি Jesuit-গণের সহিত আলাপ আলোচনা করেন, এবং তিনি প্রায় খ্রীষ্টীয় ধর্ম গ্রহণ করিবেন, এমন ধারণাও ( লোকের মনে ) হইয়াছিল। কিন্তু শেষে তিনি পশ্চাৎপদ হইলেন কেন? শিশুহলভ

নির্বন্ধতার (একচেয়েমির) সহিত তিনি বারে বারে একটি কথা ভাবিতেন : প্রতি ধর্মের বহু সাধুচরিত্র ব্যক্তি আছেন ; ইহাদের প্রত্যেকেই বলেন যে, তাঁহার ধর্মই সত্য, এবং অল্প সময় ধর্ম দিশ্যা ; কিন্তু তিনি যে অজান্তে, তাহার নিশ্চয়তা কোথায় ? যাহাকে ধর্মীক বা গোড়া বলে, আকবর তাহার ঠিক বিপরীত ছিলেন। অথচ তিনি (ধর্মসম্বন্ধে) একবারেই উদাসীন ছিলেন না। কারণ, এই কর্মবীর, জীবনীশক্তির পূজারী—যাঁহার দেহ শারীর শক্তির উন্নানে উজ্জ্বলিত হইত ও যিনি ধর্মাবলম্বকে আত্মবিশ্বাসে ও সর্গে বিচরণ করিতেন,—তাঁহার মধ্যে প্রচ্ছন্ন ছিল বিদ্যান অমূল্যব করিবার গভীর কামতা, আত্মসংশয়নয় চিন্তাধারা, অকৃষ্টি এবং অধ্যায়-জ্ঞানলাভের প্রচণ্ড তৃষ্ণা। শৈশবকাল হইতে মধো মধো তাঁহার গুঢ় রহস্তময় ঐক্যিক অমূল্যুতি ঘটয়াছে, যে সময়ে তাঁহার মনে হইয়াছে, যেন তিনি ঐশী শক্তির (ভগবানের) সন্নিহিত প্রত্যক্ষভাবে মিলিত হইয়াছেন ; শেষে যখন তিনি সাহস চিন্তিতে অকন ও বাকশক্তি হারাষ্ট্রা বৃত্তাশ্রয়ায় শায়িত, যখন উৎকর্ষ ধর্মশাস্ত্রবিদগণ তাঁহার পরলোকগামী আত্মার পথনির্দেশ করিবার আশায় সেই শয্যার উপর অবনত, তখন শোনা গেল যে, তিনি অস্পষ্টভাবে আপন মনে ভগবানের নাম উচ্চারণ করিবার চেষ্টা করিতেছেন।

### Questions and Answers

**Q. 1. Give a short account of Akbar's achievements as a ruler and a conqueror.**

**Ans.** Akbar was great as a conqueror. Babur, Akbar's grandfather, was the founder of the Mogul Empire. Humayun, Akbar's father, occupied a precarious throne ; he was driven out by rival rulers of the Afghan race ; he recovered his throne but died shortly afterwards. Akbar had to fight for his inheritance. He secured it ; and then in a series of wars he conquered and annexed one kingdom after another. Within a few years of his accession he was master of India except for the Deccan. His empire stretched from the Arabian Sea to the Bay of Bengal. This was a marvellous feat of conquest.

But Akbar was even greater as a ruler than as a conqueror. His big empire contained many different races, religions and states. Akbar welded these different and conflicting elements into one whole. He did this by magnificent organisation and still more by his policy of justice. His subjects felt they could expect justice from him. So they gladly accepted the order and stability of his empire and did not wish to change it for another. Though a foreigner, Akbar looked upon himself as an Indian. This was something new in the history of Asiatic conquerors. The high quality of Akbar's administrative system is proved by the fact that much of it has survived. The English have largely adopted his principles and practice into their system of Indian administration.

**Q. 2. "Yet Akbar's achievements are transcended in interest by the man himself".—Discuss.**

**Ans.** Akbar the man is far more interesting than his own achievements as a conqueror and a ruler. This is because of his

character and personality. He has a kingly presence ; he is a lover of life and a man of action, with his mind as active as his body. He is formally illiterate ; and yet he has wide culture, and is versed in history and poetry and religious questions through discussions and through books read to him. He has a complex character. He is by nature simple and straightforward, though in actual conduct he has often to hide his thoughts in self-defence against treachery, jealousy and intrigue. He is naturally humane and kind, and just to all men. It is his justice that wins over the loyalty of the conquered peoples to his rule. He is no bigot. But he is not indifferent to religion. He has a great yearning to know the Divine Will ; he is a mystic who has mystical experiences even from his boyhood.

[See also *Summary* of Paragraph 3.]

**Q. 3. Describe, after Binyon, Akbar's physical appearance and temperament.**

*Ans.* See *Summary* of Paragraph 4.

**Q. 4. Describe the court of Akbar.**

Or,

**Discuss : "Here were all the marks of a civilization closely parallel with that of Europe though so different on the surface."**

*Ans.* Akbar's court at Fatehpur-Sikri was truly magnificent. Fatehpur-Sikri was Akbar's new capital built by him and it was a strange and splendid city. In his court, there were men of various Asiatic races, chiefly Persians, Turks and Hindus and following different religions. Foreigners were welcome. For a traveller from Europe reaching India, it would have been easy to see the Emperor Akbar at close quarters and enjoy his conversation. Such travellers were few ; and so in Europe the Great Mogul was still a sort of fairy-tale, a figure of romance rather than of reality. Yet the civilization found in Akbar's court was closely parallel to the civilization of contemporary Europe. There were superficial differences. The external magnificence of Akbar's court might appear a little barbaric. But in the courts of European kings also barbarities mingled with refinements. In the court of Akbar there were refinements of every kind. Literature and the arts flourished. The Emperor Akbar patronised and encouraged poetry, music, painting and architecture. He himself was skilled in drawing and music and was a worker in half-a-dozen handicrafts. If theological discussion and religious strife be a sign of high civilization, they were as fierce in the court of Akbar as in the courts of European kings. But in Europe people of different religious sects—Roman Catholics and Protestants—killed one another and devastated countries in the name of religion. In India the restraining influence of Akbar prevented such bloodshed and devastation. Akbar sincerely believed in



toleration and did not allow religious persecution. Here indeed, he was in advance of the European monarchs of his time.

**Q. 5. Describe Akbar's daily life as presented by Binyon.**  
Or,

**Describe Akbar's "way of life at court" ?**

(C. U. 1943 ; 1944)

*Ans.* (See *Summary* of Paragraphs 7-9.)

Akbar was a man of action. Also he was a man of great curiosity. His mind was as actively employed as his body. He filled his day with his many-sided activities.

Akbar used to hold audience twice a day. It was his habit to receive his courtiers and ambassadors on the verandah of his red sandstone palace. The setting was highly picturesque—with peacocks sunning themselves on the roof of the verandah, elephants and cheetahs in the courtyard and a crowd of sturdy-looking men in dresses of fine silk moving about. The emperor himself was dressed in a long coat and had a rope of big pearls round his neck. Akbar's manner at court was a study in itself. He was proud and majestic with the big nobles and did not even care to look at their costly presents. But he was kindly and sympathetic towards the poor and made much of their small presents. He was famous as a dispenser of justice to all.

Akbar slept only three hours and occupied himself with one thing and another during the rest of the period. He prayed to God four times in twenty-four hours. He ate one meal, took little meat, was fond of rice and sweetmeats and particularly fruits. There were councils and conferences with his ministers and generals. Messengers were always arriving from all parts of his far-flung empire and quick decisions had to be taken.

He could always snatch some time for his amusements and hobbies. He inspected his elephants, horses and other animals. If any of his animals showed signs of not being properly fed, the keeper's salary would be reduced. He liked greatly to watch the antics of the tumbler-pigeons. He would also watch gladiatorial combats or fights between elephants, and between elephants and lions. Another time he would inspect the work of his painters. Or he would go down to the workshop and work as carpenter or stone-mason. He was specially fond of founding a cannon with his own hands.

He used to sit at evening with his courtiers in the great hall and had books read to him. Also he loved to listen to music and enjoyed jests and stories. He would talk with foreigners present and ask them endless questions. His chief delight was religious discussion continued far into the night.

Yet he sometimes felt the hollowness of it all. Frequently he would disappear and spend hours in solitary meditation.

**Q. 6. Describe, after Binyon, Akbar's character.**

**Or,**

**Give the substance of Binyon's remarks as regards the Jesuit testimony about Akbar being (i) by nature simple and straightforward, (ii) naturally humane and kind and (iii) just to all men.**

*Ans.* Binyon realises that by nature *Akbar's was a complex character*. Akbar grew up and lived under difficult and complicated conditions. In the intricacy of circumstances, the complexity of his character was increased. *The truth about Akbar is not simple*; it is not easy to form a correct estimate of his character, though we know a great deal about the facts of his life and reign. Binyon is of opinion that Abu-l Fazl being his court historian was too prejudiced in favour of Akbar. The Jesuits were more impartial. They had no reason to describe Akbar as better than he really was. So Binyon depends more on the Jesuits for forming his estimate of Akbar's character.

And what is the Jesuit testimony? The Jesuit Monserrate's words are "the king (Akbar) is by nature simple and straightforward." Peruschi speaks of him as "naturally humane, gentle and kind." "Just to all men," says another.

The true character of Akbar is given in these statements of the Jesuits—this is Binyon's opinion. He makes his comments on the statements.. Binyon says that the words *by nature* should be emphasised in Monserrate's remark, 'the king is by nature simple and straightforward.' But in his actual dealings with men, Akbar was not always simple and straightforward. From his boyhood, he had been surrounded by treachery, jealousy and intrigue; and in self-defence he had to hide his thoughts. But suspicion and guile never became permanent elements of his nature. He would often trust men who had proved faithless, seeking to find if 'any portion of good remains in that evil nature.' By nature Akbar was honest and sincere. When he met a really honest man like Ridolfo Aquaviva, he was naturally drawn to him by his own honest nature. "Naturally humane and kind"—this could be said correctly of Akbar who was an autocrat with unlimited powers, and suffered much from faithless servants. "Just to all men"—Akbar was famous for his justice. It was his justice that made the conquered peoples loyal to his rule. Justice was a basic quality in Akbar's nature. It had not its origin in a sense of law. It had its origin in a sort of uncorrupted innocence of mind. Akbar had an innate candour (inborn honesty and frankness) and was completely free from all prejudices. His inborn sense of justice enabled him to see the-

injustice of the *jizya* (the poll-tax) and the pilgrim tax imposed upon the Hindus by previous Muslim conquerors. While a mere boy, he abolished the unjust taxes, going against all traditions and the opposition of all advisers.

Akbar was a lover of life. He found pleasure in letters, arts, and the games and amusements of his time. He was a patron of poetry, music, painting and architecture. A chief delight of his was theological discussion. He loved to watch gladiatorial combats and fights between elephants, and between elephants and lions.

He was a man of action, with his mind as energetically employed as his body. He filled his long day with various activities. He was even greater as a ruler than as a conqueror. By his marvellous organisation and still more by his policy of justice and toleration, he welded a collection of different races, different religions, different states into one whole.

Akbar—this lover of life, this man of action—was religious-minded. He was the opposite of a bigot. His reverence for all religions—Hinduism, Jainism, Zoroastrianism, Christianity—has made him the most universally respected Muslim Emperor of India. He could not believe that only one religion was true and all other religions were false. Akbar had a great yearning to know the Divine Will. He was a mystic; and from boyhood, he had mystical experiences in which he seemed to have attained direct communion with the Divine Presence (God).

Q. 7. Explain the following with reference to the context :—

- |  |                       |               |
|--|-----------------------|---------------|
| (1) He secured it.....                   | master of India.      | (Paragraph 1) |
| (2) His greater achievement.....         | into a whole.         | (Paragraph 2) |
| (3) It was accomplished.....             | of their ruler.       | (Paragraph 2) |
| (4) Akbar's conceptions.....             | Asiatic conquerors.   | (Paragraph 2) |
| (5) Though a foreigner.....              | conquered.            | (Paragraph 2) |
| (6) And much of his.....                 | system of government. | (Paragraph 2) |
| (7) Yet Akbar's achievements.....        | man himself.          | (Paragraph 3) |
| (8) But of greater interest.....         | his expeditions.      | ( do. )       |
| (9) Hardly any one.....                  | our imagination.      | (Paragraph 4) |
| (10) In whatever assemblage.....         | King.                 | (Paragraph 4) |
| (11) His temper.....                     | confirmed.            | (Paragraph 4) |
| (12) And yet.....                        | illiterate.           | (Paragraph 5) |
| (13) But this signature.....             | to his inability.     | (Paragraph 5) |
| (14) 'The Great Mogul'.....              | in the West.          | (Paragraph 6) |
| (15) The external magnificence...        | European courts!      | (Paragraph 6) |
| (16) If theological disputation...       | Western countries.    | ( do. )       |
| (17) The blaze.....                      | another.              | (Paragraph 7) |
| (18) With the great.....                 | and sympathetic.      | (Paragraph 7) |
| (19) As a dispenser.....                 | side.                 | (Paragraph 7) |
| (20) Yet this crowded, pulsing life..... | absorb him.           | (Paragraph 9) |

- |      |  |                |
|------|--|----------------|
| (21) | <i>Even on.....occupations.</i>                      | (Paragraph 10) |
| (22) | <i>Yet do we.....the man ?</i>                       | (Paragraph 11) |
| (23) | <i>The truth about Akbar.....to be increased.</i>    | (Paragraph 14) |
| (24) | <i>They had.....sentiments.</i>                      | (Paragraph 14) |
| (25) | <i>But when the question.....a different tone.</i>   | (do. )         |
| (26) | <i>There are the words...loaded with honours.</i>    | (Paragraph 15) |
| (27) | <i>For, that a man.....something of a miracle.</i>   | (Paragraph 16) |
| (28) | <i>He had continually.....in self-defence.</i>       | (do. )         |
| (29) | <i>The astonishing thing is...on one occasion.</i>   | (do. )         |
| (30) | <i>See how, when he meets.....is instinctive.</i>    | (do. )         |
| (31) | <i>Every one was struck.....faithless servants.</i>  | (Paragraph 17) |
| (32) | <i>Akbar's clemency.....famous.</i>                  | (Paragraph 18) |
| (33) | <i>The Jesuits.....conjecture.</i>                   | (Paragraph 18) |
| (34) | <i>It was Akbar's justice.....rule.</i>              | (Paragraph 19) |
| (35) | <i>It was a basic.....world.</i>                     | (Paragraph 19) |
| (36) | <i>I mean an innate...unconsciously surrender.</i>   | (Paragraph 19) |
| (37) | <i>He was.....bigot.</i>                             | (Paragraph 19) |
| (38) | <i>For in this man of action...for illumination.</i> | (do. )         |
| (39) | <i>From boyhood.....Presence.</i>                    | (do. )         |

Ans. See Notes.

Q. 8. Annotate the following :—

That joyous and superb adventurer Babur; had to fight for his inheritance; extraordinary genius, for detail; settled policy; transcended; Vincent Smith; Abu-l Fazl; Jesuits; so actual a presence in our imagination; prime of life; slightly bow-legged; commanding beak; wart; radiates energy; insatiable curiosity; potentate delighting in philosophical discussion; styleaf; manuscript copy; Jahangir; reverently attested; unique marvel; Fatehpur-Sikri that strange, splendid city built at Akbar's whim; the Great Mogul; a sort of fairy-tale; external magnificence; some touches of the barbaric; love of letters; theological disputation; religious animosities; restraining power; animated crowd of virile-looking men; dressed in a surcoat; a dispenser of justice; iron make; a sepulchre for beasts; salary docked; evolutions of the tumbler-pigeons; Marcus Aurelius; gladiatorial combats; school of painters; crowded, pulsing life; contrary opinions; intricacy of circumstances; eluded their grasp; Bartoli's angry outburst; Jesuit Monserrate; Kabul expedition; a miracle; wear a mask; armour of permanent suspicion and guile; transparently honest nature; Ridolfo Aquaviva; clemency; Caesar; epileptic; falling sickness; Du Jarric's compilation; Murad; distract his melancholy; reconciled the peoples; basic quality; a sense of law; uncorrupted innocence of mind; innate candour; unclouded by the prejudices; imbibe; impositions; the conquerors' due; direct vision; against all tradition; overtures; held him back; a child's

*obstinacy ; professing every creed ; antithesis ; bigot ; anything but indifferent ; lover of life ; profound capacity for sadness ; self-doubting thoughts ; craving for illumination ; mystical experiences ; direct communion with the Divine Presence.*

*Ans.* See Notes *et passim*.

### Additional Notes for Teachers

(1) *Akbar's Ibadat Khana, or House of Worship* : (Paragraph 9)

"The Temple of Divine knowledge was on Thursday nights illuminated by the light of the holy mind...In that house of worship, the lamp of the privy chamber of detachment was kindled in the banqueting-hall of social life...The clear wine was separated from the lees and good coin from the adulterated. The wide capacity and the toleration of the Shadow of God were unveiled. Sufi, philosopher, orator, jurist, Sunni, Shia, Brahman, Jati, Siura (Jains), Carbak, Nazarene, Jew, Sabi (Christians), Zoroastrian and others enjoyed the exquisite pleasure by beholding the calmness of the assembly, the sitting of the world-lord in the lofty pulpit, and the adornment of the pleasant abode of impartiality. The treasures of secrets were opened out without fear of hostile seekers after battle. The just and truth-perceiving ones of each sect emerged from laughter and conceit, and began their search anew. They displayed profundity and meditation, and gathered eternal bliss on the divan of greatness...The conferences were excellently arranged by the acuteness and keen quest of truth of the world's Khedive (Akbar)"—Abu-l Fazi's *Akbar-namah*.

(2) "*A craving for illumination*."

(Paragraph 19)

"Learned men of various kinds and from every country, and professors of many different religions and creeds assembled in his Court and were admitted to converse with him. Night and day people did nothing but inquire and investigate. Thus a faith, based on some elementary principles, traced itself on the mirror of his heart, and, as the result of all the influences which were brought to bear on his Majesty, there grew gradually, as the outline on a stone, the conviction in his heart that there were sensible men in all religions, and abstemious thinkers, and men, endowed with miraculous powers, among all nations. If some true knowledge was thus everywhere to be found, why should truth be confined to one religion?"—Abdul Kadir Badauni, *Tarikh-i-Badauni*.

# Hermion Ould (1886- )

## INTRODUCTION

**Life and works**—Hermion was born in London in the year 1886. Hermion received his education in London and settled down to a life of literature. He has written dramas, poems, stories and critical essays. Of these, his dramas are by far the most important. His plays have been successfully produced on the stage. Ould has won fame not only in England but also on the continent. He is connected with journalism and was at one time the joint-editor of the *Theatre-craft*. He is a regular contributor to some of the well-known periodicals of England like *Pearson's Magazine*, *New Statesman*, *Bookman*, *World Today* and *Radio Times*. He is also the London correspondent of several foreign journals. In 1930, Ould became the general Secretary of the International P. E. N. Club—a club for intellectual co-operation among writers of the different countries of the world. Indian students would be interested to know that the P. E. N. Club has a branch in India, of which Dr. Rabindranath Tagore was the first President. In 1938, Ould was decorated by the French Government with a high title of honour—that of *Chevalier de la Légion d' Honneur*.

Ould's published works are more than thirty in number. His first work was a play entitled *Between Sunset and Dawn*. This was first staged in 1915 and published in the following year. Some of Ould's other plays are—(1) *What Fools these Mortals be* (1915); (2) *Christmas Eve* (1921); (3) *Plays of Pioneers* (1925), containing three plays—*The Pathfinder*, *Joan the Maid*, and *The Discovery*; (4) *The Light Comedian* 1928; (5) *The Peace-Maker* (1931); and (6) *The Meeting* (1936). Among Ould's books of verse, may be mentioned *Candle-Ends* (1921) and *In the Country* (1937). Ould has written two books of criticism. These are *John Galsworthy* (1933) and *The Art of the Play* (1938). Ould has also written many books for children. These are chiefly stories and verses.

**Literary Estimate**—Ould is a prolific writer. For the last twenty-seven years or more he has written at the rate of more than a volume per year. Besides, he has contributed articles to magazines and daily papers. Ould has written plays, poems, stories and essays. Here we are concerned with Ould, the dramatist. Many of his plays are one-act plays. He chooses either a single incident or a single trait of a particular character. Then with rare skill he makes that incident live before our eyes, or with rare insight makes the character vivid and life-like. And this makes his plays very interesting reading.

## THE DISCOVERY

### Preliminary Remarks

*The Discovery* is a play in one act. Its subject-matter is the discovery of America by Columbus. In order to appreciate the play fully we should have some knowledge of one-act plays. We should also be acquainted with the story of Columbus's discovery of America. Brief accounts of these are given below.

## I. The One-Act Play

The One-Act play is not strictly an invention of the twentieth century. It has its roots in the past—in the brief farcical plays of ancient Greece and Italy, in the "drolls" performed by the English travelling actors in the seventeenth century. But to our age belongs the credit of reviving the one-act play as a distinct literary form. The twentieth century has restored the one-act play and given it wide popularity. The popularity it has won may be largely due to the spirit of our age. The hurry and restless temper of the twentieth century prefers the brief one-act plays to the long delights of full-length five-act and three-act dramas. Some critics are of opinion that it is the "coming form" of the drama.

*The form*—"The One-Act play is as distinct from the long play as the short story is from the novel. The difference is not merely one of length ; a true one-act play is not a condensed three-act play, nor can it be elaborated into a three-act play.....The difference is a question of structure and nature. A one-act play deals with a single dominant dramatic situation and aims at producing a single effect.....since the play is to be acted in a short space of time, the greatest artistic unity and economy are essential to success"—John Hampden, *Nine Modern Plays*.

*Features of the One-Act-Play*—The regular English drama is a play in five acts. Each act is sometimes divided into a number of scenes. The plot also is a complex one, uniting the threads of two or more dramatic themes. The purpose, the pattern and the technique of the one-act play are as totally different from those of the full-length five-act plays as the range of the short story is from that of the novel.

(1) *The one-act play deals only with a single incident or episode or situation.* The five-act play has larger scope. It allows a Shakespeare to lavish all the wealth of his imagination or a Congreve to string together scenes of brilliant wit-combats. But the dramatist of the one-act play has to concentrate all his resources upon a single incident or episode aiming at a single effect.

(2) *The one-act play takes up a story at the point where the climax is nearly reached.* It avoids elaborate introduction or exposition. The curtain generally rises on a scene in which the interest of the story has reached its highest. In *The Discovery*, for example, the scene opens at a moment, when Columbus is faced with the open hostility of his sailors and when the voyage is nearing its end.

(3) *Plot, Setting and Time*—As action is the soul of all good dramas, the one-act play, in spite of the smallness of its range, must represent dramatic action involving a conflict. In a one-act play, the action cannot be spread over a long period. Its very nature sets limit to the time. For identical reasons, no change of scene is generally possible. In *The Discovery*, for instance, the action takes place on board the "Santa Maria," on October 11, 1492.

(4) *Construction*—"A one-act play should have a beginning, a middle and an end" (Hampden). In other words, it must have a well-constructed plot—no loose ends, no digressions, no superfluous characters and

speeches. In *The Discovery*, the plot is so well-knit that the action passes swiftly from the opening, wherein the rebellious attitude of the sailors is revealed through their conversation. The middle of the plot is reached when Columbus argues with his crew and regains control over them. The climax of the plot is thus put into bold relief. The end or the denouement comes when Columbus sights land and his sailors shout in joy.

(5) *Characters*—In a one-act play there can be only a few characters. The plot may either aim at portraying the characters or it may subordinate them to bring out the leading motive of the incident. A one-act play is not concerned with the progressive development of characters. Its business is to reveal the bias or the fixed traits of characters through a single incident.

(6) *Dialogue* may be said to be the crucial test of a one-act play. It is the main instrument of portraying character, revealing motive and reporting the progress of action.

## II. Life of Columbus and the Discovery of America

**Life of Columbus (Circa 1446 or 1451-1505)**—Christopher Columbus was by birth an Italian. He was born at Genoa, a sea-port of Italy, probably in the year 1451. His father was a weaver. As a youth Columbus perhaps helped his father in his trade. But his thoughts were always of the sea. He studied geography, astronomy and navigation to make himself fit for a sailor's career. He soon got work on a merchant ship trading in the Mediterranean. There he learnt the art of navigating a ship. In spare time he continued his studies of geography and astronomy. One of his voyages brought him to Portugal. That country was famous for navigators and explorers. Columbus settled at Lisbon, the capital of Portugal. In 1478 he married a Portuguese lady of rank and spent some happy years. But his mind was restless. He wanted to put to sea again to sail "beyond the sunset". Unlike many others of his time, he believed that the earth was round. He was fired by the thought that he might reach India and the East by sailing to the West through the wild, unknown Atlantic Ocean. It was a daring thought in those days. No less daring was the project that he formed. He would sail West into the Atlantic until he came to India. On the way he would explore new lands and convert new nations to the Christian faith. But he needed men, money and ships for a voyage into the unknown. Who but a king could help him? Columbus applied to the king of Portugal. The king was interested but his Council stood in the way. Columbus next went to Spain and applied to the joint Sovereigns of that country—King Ferdinand and Queen Isabella. Here also his scheme did not meet with immediate approval. He was about to leave Spain for France when he was recalled. The King and the Queen promised their help. But difficulties came from another quarter. Owners of ships refused to let their ships go to what they considered sure destruction. Sailors refused to sail on so long and mysterious a voyage. At last, however, all difficulties were overcome. Three wealthy mariners agreed to provide Columbus with ships. Two of them—the brothers Pinzon—actually sailed with him. The crew consisted of a mixed band of released criminals, needy adventurers and only a few real sailors. On August 3, 1492, Columbus set sail



from the harbour of Palos, in Spain, with three little ships—the *Santa Maria*, the *Pinta* and the *Nina*. Columbus himself was in charge of the *Santa Maria*; the two Pinzon brothers commanded the *Pinta* and the *Nina*.

Columbus first touched at the Canary Islands; and then he launched out into the unknown seas which for centuries had been regarded as the end of the world. The three ships were little trading vessels—old and weatherbeaten. The *Santa Maria* was the largest of the three and was about 32 yards long and nine yards wide. It alone was completely decked. The two other ships were little better than open boats. But the courage of one man prevailed. The winds were favourable and carried the little fleet rapidly westward. For a time all went well. Soon, however, the compass which was the only guide of Columbus began to behave strangely. The sailors lost heart. They were on the verge of breaking out into mutiny. They feared they would never be able to return home. Why should they all perish to satisfy the whims of a mad man (Columbus)? They would throw him into the sea and turn back homewards. Columbus faced the men with calm courage and quelled their mutiny. Signs of land soon became visible and began to increase. At last on the night of October 11, a flickering light was seen in the distance. The ship made for the light; the day dawned; and in the light of the morning the sandy shores and green hills of a large island were visible. Columbus landed with his crew on the morning of October 12, and named the island San Salvador (now known as Watling Island, in the Bahamas). He took possession of it in the name of the King and Queen of Spain. He called the natives Indians; he thought they were Indians, for he believed that he had reached a part of India. Columbus soon left the island and, sailing south, reached Cuba. He next reached another large island which he called Hispaniola (modern Haiti, or San Domingo). Here the *Santa Maria* went aground and Columbus decided to return to Spain in the *Nina*. He left a colony of forty-two Europeans on the island and started for Spain with half a dozen natives as evidence that he had discovered India. On his return to Spain, Columbus was given a royal reception by the King and the Queen as well as by the people.

Columbus made three other voyages to what he believed to be India, but what we know was America, or rather the islands of the West Indies. These voyages were made in 1493, 1498 and 1503. In the voyage of 1493, Columbus had found Dominica, Porto Rico, Santa Cruz and the Virgin Islands. In 1498 he had sailed to Trinidad and actually passed a night on the continent of South America. In the last voyage (1503) he spent some time in Jamaica.

All through his voyages Columbus attempted to found Spanish colonies but with little success. His followers were greedy and licentious. They treated the natives very cruelly. Columbus could not control them. Many of his own men returned to Spain and complained against him that he had been mismanaging the colonies. The King of Spain sent out a governor to inquire into the matter. The governor was jealous of Columbus and sent him back to Spain as a prisoner in chains. This was 1502. The King and the Queen were indignant at the treatment put out to Columbus by the new governor. They sent him again to the colonies in 1503. In 1504 Columbus finally returned to Spain. Queen

Isabella died soon after this. The King made no further attempt to help Columbus. He died broken-hearted and in poverty in the year 1506.

Columbus did not know that he had discovered a new continent. He simply thought that he had discovered a route to India and had found some of its islands.

"In person Columbus was tall and shapely. The only authentic portrait of him is that which once belonged to Paulus Jovius, and is still in the possession of the de Orchi family (related to Jovius by female descent) at Como. It shows us a venerable man with cleanshaven face, thin grey hair, high forehead, sad thoughtful eyes"—*Encyclopædia Britannica*.

## A DETAILED ACCOUNT OF THE FIRST VOYAGE OF COLUMBUS IN 1492

### Discovery of the New World (America)

"The town of Palos was ordered to find him (Columbus) two ships, and these were soon placed at his disposal. But no crews could be got together, in spite of the indemnity offered to criminals and "broken men" who would serve on the expedition; and had not Juan Perez succeeded in interesting in the cause the Palos "magnates" Martin Alonso Pinzon and Vicente Yanez Pinzon, Columbus' departure had been long delayed. At last, however, men, ships and stores were ready. The expedition consisted of the "Santa Maria", a decked ship of 100 tons with a crew of 52 men, commanded by the admiral in person; and of two caravels; the "Pinta" of 50 tons, with 18 men, under Martin Pinzon; and the "Nina", of 40 tons, with 18 men, under his brother Vicente Yanez, afterwards (1499) the first to cross the line in the American Atlantic.

"The First Voyage—The adventurers numbered 88 souls; and on Friday, August 3rd, 1492, at eight in the morning, the little fleet weighed anchor, and stood for the Canary islands. An abstract of the admiral's diary made by Las Casas is yet extant; and from it many particulars may be gleaned concerning this first voyage. Three days after the ships had set sail the "Pinta" lost her rudder; the admiral was in some alarm, but comforted himself with the reflection that Martin Pinzon was energetic and ready-witted; they had, however, to put in at Teneriffe, to rent the caravel. On September 6th, they weighed anchor once more with all haste, Columbus having been informed that three Portuguese caravels were on the look-out to intercept him. On September 13th, the westerly variations of the magnetic needle were for the first time observed; on the 15th, a meteor fell into the sea at four or five leagues distance; soon after they arrived at those vast plains of seaweed called the Sargasso Sea; while all the time, writes the admiral, they had most temperate breezes, the sweetness of the mornings being especially delightful. On the 17th the men began to murmur; they were frightened by the strange phenomena of the variation of the compass, but the explanation Columbus gave restored their tranquillity. On the 18th they saw many birds, and a great ridge of low-lying clouds; and they expected to see land. On the 20th they saw boobies and other birds, and were sure the land must be near. In this, however, they were disappointed; and thenceforth Columbus, who was keeping all the while a double

reckoning, one for the crew and one for himself, had great difficulty in restraining the evil-disposed from the excesses they meditated. On the 25th Martin Alonso Pinzon raised the cry of land, but it proved false, so did the rumour to the same effect on October 7th, from the "Nina". But on the 11th the "Pinta" fished up a cane, a pole, a stick which appeared to have been wrought with iron, and a board, while the "Nina" sighted a branch covered with berries; "and with these signs all of them breathed and were glad." At ten o'clock on that night Columbus himself perceived and pointed out a light ahead, and at two in the morning of Friday, October 12, 1492, Rodrigo de Triana, a sailor aboard the "Nina", announced the appearance of what proved to be the New World. The land sighted was an island, called by the Indians Guanabani, and named by Columbus San Salvador. It is generally identified with Watling island. The same morning Columbus landed, richly clad, and bearing the royal banner of Spain. He was accompanied by the brothers Pinzon, bearing banners of the Green Cross (a device of the admiral's) and by a great part of the crew. When they all had "given thanks to God, kneeling upon the shore, and kissed the ground with tears of joy, for the great mercy received," the admiral named the island, and took solemn possession of it for their Catholic majesties of Castile and Leon. At the same time such of the crews as had shown themselves doubtful and mutinous sought his pardon weeping, and prostrated themselves at his feet.

"This voyage resulted in the discovery of the islands of Santa Maria de la Concepcion (Rum Cay), Fernandina (Long island), Isabella (Crooked island), Cuba or *Juana* (named by Columbus in honour of the young prince of Spain), and Hispaniola, Haiti, or San Domingo.....On January 4, 1493, Columbus, who had lost sight of Martin Pinzon, set sail alone in the "Nina" for the east; and two days afterwards the "Pinta" joined her sister-ship. A storm separated the vessels, and Columbus did not reach the island of Santa Maria in the Azores until February 18. Here he was threatened with capture by the Portuguese governor, who could not for some time be brought to recognize his commission. On February 24, however, he was allowed to proceed, and on March 4 the "Nina" dropped anchor off Lisbon. The king of Portugal received the admiral with the highest honours. On March 13, the "Nina" put out from the Tagus, and two days afterwards, Friday, the 15th, she reached Palos.

"The court was at Barcelona; and thither Columbus proceeded. He entered the city in a sort of triumphal procession, was received by their majesties in full court, and, seated in their presence, related the story of his wanderings, exhibiting the "rich and strange" spoils of the new-found lands,—the gold, the cotton, the parrots, the curious arms, the mysterious plants, the unknown birds and beasts, and the Indians he had brought with him for baptism. All his honours and privileges were confirmed to him; the title of Don was conferred on himself and his brothers; he rode at the king's bridle; he was served and saluted as a grandee of Spain.....on May 3-4, Alexander VI granted bulls confirming to the crowns of Castile and Leon all the lands discovered, or to be discovered, west of a line of demarcation drawn 100 leagues west of the Azores, on the same terms as those on which the Portuguese held their colonies on the African coast"—*Encyclopædia Britannica*.

**The Discovery of America**—The discovery of a country means travelling or making a voyage to an unknown country and thus making the world aware that a new land exists. The discoverer brings knowledge of the unknown land to the outside world. It is in this sense that Columbus discovered America. It was on the night between the 11th and the 12th October, 1492, that Columbus first saw an island of the West Indies (Watling island of the Bahama group). He landed there on the morning of the 12th October and subsequently discovered some other islands of the West Indies. In 1498, during his third voyage, Columbus had actually landed on South America and passed a night there. But Columbus did not know that he had discovered a new continent. He thought that he had discovered a sea-route to India.

America derives its name from an Italian explorer named *Amerigo Vespucci* (1451-1512). In 1501, Vespucci organised a voyage to the New World by the same route as Columbus. He explored the coasts of Venezuela and Brazil (in South America). When he went back to Europe he wrote a little pamphlet. In it he said that the lands which he had seen were not a part of Asia but were a new world. This made a great noise in Europe. A German professor suggested that this "fourth part" of the world which Amerigo Vespucci spoke of, should be called America in his honour. People before knew only of Europe, Asia and Africa. So they called the new world the "fourth part". The suggestion of the German professor was accepted and the name America became current. First the name was given only to Brazil, then to South America, and at last to all the New World.

But, in spite of the name, the real glory of discovering America belongs to Columbus and not to Vespucci. Columbus might not have known that he had discovered a new continent. But he had discovered the sea-route to the new continent, had discovered some of its coastal islands and had actually passed a night on the continent of South America. That was in 1498, three years before Vespucci explored Brazil and Venezuela.

**N.B.** Modern research has proved that Columbus and his crew were not the first Europeans to sail to America. That continent was known to Norwegian navigators five centuries before Columbus (i.e., in the 10th century). But this knowledge was lost to Europe so that in more recent times, Columbus was the first navigator to sail to that country. It is believed that ancient Indians had knowledge of America. Traces of Indian civilisation have been found in Mexico.

### **The Play—The Discovery**

**Publication, etc.**—The play was published in the year 1925. It was included in the volume *Plays of Pioneers* which contained two other plays besides *The Discovery*. Those two plays were—*The Pathfinder* and *Joan the Maid*.

**Argument of the play**—*The play deals with the story of the discovery of America by Columbus.* Columbus had sailed westwards from Spain for over two months, but no land was as yet visible. The sailors grew impatient. They wanted to return to their homes in Spain. They were on the point of breaking out into mutiny. They

resolved to throw Columbus overboard and sail back to Spain. Columbus faced the sailors with cool courage and quelled their mutiny. Immediately after this, a flickering light was seen in the distance. At last they had reached land. A new country had been discovered. The dream of Columbus had been realised.

### Summary

It is the night of October 11, 1492. The scene is laid on board the *Santa Maria*, the largest of the three ships with which Columbus sailed to discover a New World beyond the ocean. (According to history, he wanted to discover not a New World, but a new route to India.) Columbus was the captain. He and his sailors had sailed for two months and more on unknown seas. No land was to be seen. The sailors had not Columbus's vision. They were afraid of the unknown seas. They wanted to return home. They were thinking of mutiny—they would kill Columbus and return to Spain, their native country.

I. *Two sailors—Diego and Juan. Diego is thinking of mutiny against Columbus.*

On October 11, 1492, two sailors, Diego Garcia and Juan Patino, were talking on the quarter-deck of the *Santa Maria*. They pretended to adjust the rigging but were really discussing their captain, Christopher Columbus. Diego mocked at Columbus and his vision of discovering a New World. According to Diego, this New World did not exist. Diego was inducing Juan to take part in the plot of the sailors against Columbus. Diego called Columbus a mad man with dangerous visions. Juan said that Columbus was a *gracious* mad man. Their conversation was interrupted by the distant song of the seamen. Juan said that the sailors should stop the blasphemous song as it made the captain very angry. (Ll. 1-36, Pages 62-63)

II. *Pedro Gutierrez, an officer, enters. He warns Diego not to entertain mutinous thoughts.*

Pedro, an officer, entered the quarter-deck. He was surprised to find the two sailors there, for the quarter-deck was meant only for officers. However, he was in the mood for conversation. They talked. Diego said that it was unfair that the lives of fifty seamen should be risked for the vision of one (Columbus). He added that they were all eager to get back to Spain. At this Pedro warned Diego that mutiny was an ugly thing and 'mutinous thoughts' should not be entertained. While they were talking, Juan left the place.

(Ll. 37-60, Pages 63-64)

III. *Columbus enters. He rebukes Diego.*

And now, Christopher Columbus, the subject of their discussion, came upon the quarter-deck. He rebuked Diego. He reminded Diego that the quarter-deck was meant only for officers and was no place

for a good and dutiful sailor. Diego swallowed the rebuke and departed. After his departure Columbus remarked to Pedro that Diego was 'a surly dog.' Pedro said that Diego was dangerous and was spreading discontent among the sailors. (*Ll. 61-83, Page 64*)

*IV. Columbus has doubts regarding Pedro and urges him to speak out his mind.*

Columbus then looked out to sea. He found comfort in the constant easterly wind. He told Pedro that he felt the hand of God behind the wind. Pedro replied that the sailors thought that the Devil was in the constant easterly wind, as it was blowing them away from their homes, and their dear ones. This reply surprised Columbus. He asked Pedro whether he doubted the existence of the New World. Pedro re-affirmed his loyalty to Columbus and Columbus was assured. At this time the song of the seamen was again heard. Columbus said that the sailors drank too much. Pedro made an excuse for the sailors. He said that the sailors were ordinary men and must have their relaxation and they had not all the vision of Columbus. Now Columbus could see that Pedro was beginning to doubt; and he requested him to speak his mind plainly.

(*Ll. 84-116, Page 65*)

*V. Pedro speaks : his doubts and fears. Columbus speaks to Pedro.*

Pedro then spoke, at first in a hesitating manner, and then with increasing confidence. He said that they had left the shores of Spain more than two months ago and there was as yet no sign of land. At first, they—at least he could speak for himself—retained faith in Columbus and his mission. But the compass-needle suddenly deviated from the true North and pointed to the North-West. The strange behaviour of the compass-needle caused doubt in Pedro's mind. Pedro thought that God did not wish that they should try to discover a New World. He felt that they were prying into mysteries not meant for human eyes. He humbly asked whether they should pursue this voyage in the face of ill-omens.

Columbus curtly stopped Pedro by saying that it was *his* will that they should continue the voyage. Pedro felt hurt and said that he was answered. Columbus asked Pedro's forgiveness for his display of temper; and he tried to appease Pedro by saying that it was *his* will to continue the voyage because that was God's will. But Pedro was not appeased. The song of the seamen was heard again and Columbus commanded Pedro to go and stop the seamen.

(*Ll. 117-147, Pages 65-66*)

*VI. The page-boy, Pepe, alone has full faith in Columbus. He gives a warning to Columbus about the sailors.*

Columbus was musing to himself when Pepe, his page-boy, ran up to the poop-deck. Columbus tried to rebuke him but Pepe did not

mind his master's rebukes. Pepe explained that he did not like to be with the seamen and preferred the company of Columbus. He said that even Pedro, the best of the sailors, doubted the success of Columbus. He added that he himself was the only one to retain faith in his captain. Columbus thanked Pepe. He said that Pepe was young, and faith came naturally to the young. Pepe warned Columbus against the desperate and drunken sailors.

(*Ll. 148-179, Page 66-67.*)

VII. *Another warning : this time from Francisco.*

Pedro returned and informed Columbus that his order was being ignored by the seamen. Columbus was furious. He determined to make an example of one of them. He saw Francisco, one of the sailors, crawling about the deck, and called him sharply. He rebuked Francisco for coming to the quarter-deck reserved for officers only. Francisco told Columbus that he had come to warn him against the rising temper of the crew. Columbus replied that he was not frightened by the prospect of danger. "Danger is the breath of my life", he said. Francisco said that the seamen had reached the limit of endurance and flatly refused to go on. (*Ll. 180-215, Pages 67-68.*)

VIII. *Columbus explains his God-given mission to Francisco.*

Columbus now temporarily handed over the command of the ship to Pedro and talked to Francisco on friendly and equal terms. He said that he had been chosen by God for the working of His will. It was God's will that Columbus should discover the New World and spread the gospel of Christianity. Columbus knew that the New World existed and he wanted that his subordinates should co-operate with him.

(*Ll. 216-234, Page 68.*)

IX. *Francisco states the sailors' point of view.*

Francisco did not agree that the seamen should go on sailing just because Columbus had some special knowledge. Even duty, he said, had limits. Besides, the seamen were not even sure what their duty was. All that they could see was that they were being called upon to sacrifice their country, family, perhaps life itself, in order that Columbus might achieve glory. To such an arrangement they could not be expected to agree.

(*Ll. 235-245, Pages 68-69.*)

X. *Columbus faces the mutinous sailors. His speech.*

Columbus said that he was exasperated by Francisco's speech. Francisco said that he had only come to give a friendly warning. The distant sound of Guillermo's angry voice seemed to give point to Francisco's words. Pepe reported that Guillermo wanted to throw Columbus overboard. Columbus was unmoved. He ordered Francisco to fetch Guillermo. Francisco refused politely. Columbus ordered Pedro to bring Guillermo.

Just then a number of seamen, led by Guillermo, proceeded in an angry mass towards Columbus. Columbus ordered the sailors to stop, and announced that the first man to disobey him would have to spend the rest of the night in fetters. The men were silent for a time. Then, with a wild cry, Guillermo advanced towards Columbus. He said that they had been deceived too long. It was time that the *Santa Maria* turned back to Spain. Columbus wanted to know who would navigate the ship to Spain. Guillermo was convinced that the ship was under the influence of the Devil. Once they got rid of this, experienced sailors like himself could easily take the ship back to Spain.

Columbus did not lose his temper. He calmly talked with Guillermo. He said that Guillermo was an excellent sailor, a man of abundant resourcefulness. At present Guillermo was an able-bodied seaman and nothing more. Some day, however, he might achieve success in his profession if he obeyed his captain. The captain must obey the Royal Sovereigns of Spain and the sailor must obey the captain. These were their respective duties.

Columbus's speech silenced the men for a while. But Diego raised a dissentient voice. He was followed by others. Some sailors wanted to throw Columbus overboard while others wanted to put him in irons. And much abusive language was used. As the angry sailors were running up the gangway, Pepe intervened. He threw himself in the path of the sailors. But Columbus did not want to save himself in this way and called Pepe back.

(*Ll.* 246-347, *Pages* 69-71.)

XI. *The "Voyage of Discovery". What Columbus has discovered and what he has failed to discover.*

Addressing Pepe, Columbus said that his had been a voyage of discovery in more ways than one. He had set out with a noble mission. His God-given mission was to discover a New World, to extend the Spanish empire and to spread Christianity. So far Columbus had not discovered the New World. But he had discovered something else. He had discovered that when a man was given a vision by God, he must follow it alone. Loyalty, friendship, discipline, duty, obedience—nothing survives the test. Alone the man with the vision must follow his ideal.

This moving speech affected everybody. Pepe with great feeling said that he was loyal, always obedient, always the devoted servant of Columbus. Pedro saluted Columbus and declared his loyalty. Columbus acknowledged their sentiments and thanked them. Juan and Francisco attempted to apologise. Even the surly Guillermo agreed to wait till the following morning. All the sailors then slunk off in a shamefaced manner.

(*Ll.* 348-399, *Pages* 71-73.)



## XII. *The Discovery*

And then Columbus looked out to sea and became excited. He thought he saw a flickering light. He drew the attention of Pedro to it, Pedro saw that it was a light. And then others saw it too, and a sailor, delirious with joy, came forward to announce the news. Columbus gave the order to bring the *Santa Maria* to a standstill.

(*Ll.* 400-415, *Page* 73.)

### The Title of the Play

The title of the play—*The Discovery*—is very appropriate.

In the first place, the title refers to Columbus's discovery of the New World. It was the culminating event in Columbus's romantic career. It was a great and memorable discovery and of the highest importance to mankind.

But before he discovered America, Columbus had discovered another thing. He believed in his vision of a new land beyond the ocean to be discovered by him. His sailors, ordinary men, had no faith in his vision. They opposed Columbus. They did not want to continue the voyage. They wanted to return to their homes in Spain. This gave great pain to Columbus. He sorrowfully said, "So far I have discovered but one thing.....*I have discovered that when a man is given a vision he must follow it alone.* Loyalty passes like sea-weed on an outgoing tide. Friendship breaks as a mast hollowed by worms breaks. Discipline, duty and honourable obedience are bubbles that burst at the first contact. There remains but onself. That is my only discovery so far, Pepe."

### A Brief Criticism of the Play

Hermon Ould says, "Christopher Columbus first saw the light of the New World on the night of October 11, 1492. He was often at 'open defiance' with his crew. These two circumstances, at least, are historical". "For the rest", he goes on to say, the play is a "*work of imagination*". This is true no doubt; for all art (drama, poetry, novel) is the work of imagination. But this play is a work of imagination which brings the reality of Columbus's discovery four hundred years ago, vividly before our eyes. *It dramatizes Columbus's discovery of America, one of the most romantic adventures ever undertaken by man. It shows us Columbus at the most memorable moment of his life.* As we read the play, we can almost see the ship, *Santa Maria*, sailing westwards through the unknown sea in search of land. We can see Columbus with his vision and cool courage in the midst of danger, the mutinous crew conspiring to murder Columbus, the page-boy Pepe with his unshaken loyalty and devotion;—they act and speak before us like living men of flesh and blood. Though a play is a work of imagination its value as creating an impression of reality is great.

"*The Discovery*" is an excellent one-act play; and it follows the recognised technique of one-act plays. We are not told anything about

how Columbus had his idea ; how he made his preparations ; who supported him ; who opposed him. We are not told even in what way the crew became disaffected and what Columbus had done to incur their displeasure.

*It produces "a single dramatic effect with the greatest economy of means that is consistent with the utmost emphasis".* We have a minimum of characters and incidents. Columbus dominates the scene. The few other characters are subsidiary.

*The curtain rises on a scene near the end of the story ; and only the events just before the end of the voyage are presented.* Columbus is on the eve of making his great discovery ; but he does not know it. Nor do his sailors know. They lack also the faith that inspires him ; so they are in open mutiny. They conspire to throw him overboard and turn the ship back to Spain. It is under these circumstances that the play opens. Columbus faces the sailors with cool courage and quells their mutiny. They agree to wait at least for another day. Immediately after this a light is seen in the distance. Columbus knows that land is in sight. When all seems lost, Fate turns the scales ; and the crowning moment in the life of Columbus arrives. *There is a great climax. The dramatic suddenness with which this change of fortune has been pictured should be carefully noted. Despair yields to hope, and sorrow to joy. The dramatist shows a high degree of skill in depicting this change. The very sailors who were up in arms against Columbus are now wild with joy and excitement.*

N.B. The following comment by Hampden is well worth quoting. "It will be seen that *'The Discovery'* depends for its effect upon the dramatic contrast and conflict between Columbus and his crew. Columbus, the visionary, alone but resolute, is following his quest in the strength of his faith and his single-mindedness ; the crowd of seamen, who do not share his enthusiasm, though they have some instinctive appreciation of his greatness, are naturally most concerned for their own safety. Though they have the advantage of numbers and the spur of superstitious fear, they are uncertain of themselves and their aims, and lack a good leader, so that Columbus is able to keep them at bay until the sight of land saves the situation. Don Pedro stands between the admiral and the crew, doubting Columbus, but ashamed to oppose him."

### Characters of the Play

**Columbus**—Columbus is the hero of the play, its centre of interest. He is the leader in the voyage of discovery. His vision, his struggles, his triumph—these form the substance of the play.

*He is an idealist. He has his vision of "a radiant land beyond the seas."* He wants to discover this New World. To this New World beyond the ocean, Columbus directs his ship braving all dangers and difficulties. If Columbus had not this vision, he would not have been able to discover a new continent.

*Columbus is a man of deep religious faith.* He has undertaken a great enterprise. But he takes no credit to himself. He considers himself to be an instrument of God. "There are men whom God

has chosen for the working of His will. I am such a man... Sometimes he chooses oddly ; a stronger than I might have served His purpose better. But since God chose me, who shall withstand me ?" This is what Columbus says. He goes out on his voyage of discovery with the fervent zeal of a Christian missionary. He will discover new lands so that their inhabitants may be converted to Christianity. His ambition is to find "new wealth and dominion for our Sovereign King and Queen, new souls for the sacrifice of our Saviour to redeem."

*He is a very brave man.* The voyage that he has undertaken is an example of his great daring. He fears no danger. Danger, he says, is the breath of his life. His sailors are in mutiny. They have plotted to murder him. But he is not afraid. He faces them with cool courage and quells their mutiny.

*Columbus is generous, frank and open-hearted.* This we find illustrated in his treatment of the page-boy Pepe and in his pleadings with Francisco and Guillermo.

*Columbus is a born leader of men. He has the gift of leadership.* He takes Diego to task for coming to the quarter-deck as it is reserved for officers only. In a thunderous voice he orders that the first man among the mutinous sailors to move shall spend the rest of the night in chains. When the situation is critical and the sailors are about to kill him, with persuasive eloquence he wins them over and quells the mutiny. The sailors outnumber him heavily. But they lack a leader and, therefore, can make no sort of stand against Columbus. They are effectively silenced, sometimes by rebuke, and sometimes by gentle words.

*But he is not without his defects.* He is very quick-tempered and impulsive. He has no control over his tongue. He often says and does things for which he afterwards repents. He recognises this—"A curb for my tongue—oh, a curb". He tries his best to control it but cannot. He is not tactful in dealing with his sailors. This is partly responsible for many of the difficulties of Columbus.

The character of Columbus as we see in this play gives us a feeling of greatness. His personality towers head and shoulders above the other men. They are pigmies by his side. His words, his actions, his fearlessness, his self-confidence are such as we find in great men only. Taken as a whole, Columbus is indeed a great man.

**Pedro Gutierrez**—Pedro Gutierrez is an officer of the ship of Columbus. *Pedro is an educated man and not so superstitious as the sailors.* As he says, "I am a man of some little learning. I am not a child, nor a simpleton, nor a superstitious seaman".

*Still he is somewhat superstitious.* He becomes afraid when the needle of the compass begins to behave strangely and instead of

pointing to the North, points to the North-West. He asks Columbus not "to pursue this voyage in the face of every portent of ill-luck." He tells Columbus that he is prying into mysteries which are not meant for human eyes. It is not God's will that they should pursue the voyage.

*As an officer he has to assert his authority. But he has not always sufficient strength.* He warns Diego not to entertain mutinous thoughts. He goes with Columbus's order to stop the impious song of the sailors. They refuse to obey him. At the critical moment when the sailors are about to murder Columbus, Pedro fails to give adequate support to his captain. Columbus knows that Pedro is weak, and says—"You have sometimes been silent, Don Pedro, when speech would have made your loyalty clear."

*Pedro is loyal. He has faith in Columbus though he has not the faith of Columbus.* Because he has not Columbus's faith that a new land exists; sometimes he hesitates and wavers. But because he has faith in Columbus he ultimately stands by his side in all circumstances.

**Pepe**—*Pepe is a page-boy. He loves and admires Columbus as his hero. He offers Columbus implicit faith, a selfless love, and unquestioning obedience.*

*Of all the crew of Columbus Pepe is the only one who never loses faith in Columbus.* Others have their doubts about the success of the voyage; but Pepe has no such doubt. "Everybody doubts... except me, captain, except me"—Pepe says to Columbus.

*Pepe loves Columbus deeply and with a selfless love.* When he is off duty he does not go down below to make himself merry with the sailors. He prefers the company of Columbus to that of the crew and hovers about him. He knows that the crew are not favourably disposed towards Columbus. So he warns Columbus to be careful. When he hears the voice of the crew crying out "The *Santa Maria* will be the lighter for his carcass" he weeps bitterly.

His love for Columbus does not end itself in mere words. He does not hesitate to risk his life for his master. When the mutinous crew rush at Columbus to murder him, Pepe stands between them and Columbus. He cries out, "Cowards! Cowards! You will have to kill me first." Thus, his love for Columbus is combined with great courage and readiness to sacrifice himself for the sake of his master. His words and actions reveal him in a noble light. The following words of Pepe are true to the letter, "Captain, I am loyal, I am still obedient, still your devoted servant."

**The Crew of Columbus**—*Columbus was often "at open defiance with his crew."* The crew (sailors) had joined the expedition of Columbus no doubt, but they had not the faith or vision of Columbus.

The sailors lost faith in Columbus's vision of a new land beyond the ocean and which was to be discovered by him. They were afraid of the unknown seas. They desired to return to their homes in Spain. They looked upon Columbus as a mad man with dangerous visions. They despised him as a foreigner. But at the same time they feared him.

In the very beginning of the play we find the sailors plotting against Columbus. They had sailed westwards for more than two months. But no land was as yet in sight. They were home-sick and had grown desperate. They plotted to throw Columbus overboard and return to Spain. *They began to defy Columbus openly. They were full of disobedience, disloyalty and indiscipline.*

Though the sailors talked of murdering Columbus, they had not the courage to do it. They rushed towards him to seize him. But they could not proceed when Columbus bade them stop in a thunderous voice. Away from Columbus they resolved to do this thing and that. In his presence, they dared to talk defiantly. But they could not carry their resolution into effect. Columbus's superior personality hypnotised them. A strong man compels the obedience of weaker men in spite of themselves. Hence in the end they had to submit to Columbus.

### Minor Characters

There are four minor characters in the play. These are the four sailors—Juan, Diego, Francisco and Guillermo. The characters live. They appear to us as real men. The dramatist shows much insight into human nature in differentiating the characters from one another. Let us consider them one by one.

**Juan Patino**—Juan is one of the sailors of Columbus. He is not by nature a bad man. But being in the company of bad men, he acts with them. He is a man of weak will. He has not strength enough and faith enough to reject entirely the proposals of the mutinous sailors. He has been drawn into the conspiracy against Columbus. But his heart is not in it. He feels sorry for Columbus. He sometimes protests. When Diego says that Columbus is a mad man, Juan puts in a good word for him. Juan admits that Columbus may be a mad man, but he is a *gracious* mad man. He thinks that the sailors should stop their impious song, as the captain does not like it. He does not defy Columbus. When Columbus enters, Juan goes off with a salute.

**Diego Garcia**—Diego is the most wicked of the four sailors presented by the dramatist. He and Guillermo are the two ringleaders of the conspirators against Columbus. Diego is worse than Guillermo, more revengeful and persistent in his hatred.

When the play opens, we find Diego trying to induce Juan to join the conspiracy formed to murder Columbus. He tells Juan not to waste his pity upon Columbus. Diego is "a surly dog". Pedro looks upon him as a dangerous man and says that he "does more than his share to inspire discontent." Columbus's persuasive speech and tone of authority calm for a time Guillermo and the other mutinous sailors. But Diego is not pacified. He scornfully refers to Columbus's words as "froth and scum." Then he rushes at Columbus and tries to lay violent hands on him.

There is no redeeming feature in him. He is a villain from the beginning to the end.

**Guillermo Ires**—Guillermo is one of the ringleaders of the mutinous sailors.

He is the most violent of the conspirators against Columbus. He is violent in speech and action. It is he who advises the sailors to throw Columbus into the sea and return to Spain. His voice is heard above the rest. He says that the *Santa Maria* will be the lighter when Columbus's body is thrown into the sea. He leads the sailors up to the quarter-deck and demands of Columbus that the ship must be turned back towards Spain. He himself will navigate her. He is a competent seaman. Columbus knows this and says to him, "Don Guillermo, you are an excellent sailor, a man of abundant resourcefulness." He appeals to Guillermo's sense of duty. In spite of his violence, Guillermo is not so wicked and unrelenting in his hatred as Diego. He is half-convinced by the arguments of Columbus and agrees to wait till the next day.

**Francisco**—Francisco joins the conspiracy against Columbus. Francisco is not so good as Juan ; he is not so bad as Diego and not so violent in speech and action as Guillermo.

Francisco speaks angrily to Columbus, "Discipline is a thing of the past, sir. It's you or us". Juan never defies Columbus. Generally Francisco speaks in respectful language to Columbus. He comes to warn Columbus that the temper of the crew is dangerous and he goes on to say, "Our power of endurance has gone. We refuse to go on. I warn you. I respect your person and do not wish to see violence used ; but it is more than mortal can bear, this endless sailing into unknown seas." Francisco has some goodness in him ; he has intelligence ; he has influence with the sailors. So Columbus talks to him as man to man and tries to convince him. Francisco is not convinced. Columbus with his eloquent words and authoritative manner quells the mutiny among the sailors. Francisco realises his mistake and tells Columbus, "Desperate men do not always act up to the best that is in them." He is effectively snubbed by Columbus who says, "Your best cannot be bettered." Then he goes away shamefaced.

## Notes, Explanations, References, etc.

*Author's Note*

**Summary**—*The Discovery* can hardly be called a historical play except for the fact that it relies on two historical circumstances: One is Columbus's first seeing the light of the New World on the night of October 11, 1492. The other is that his crew were almost always at open defiance with him.

**Christopher Columbus**—Christopher Columbus (1451-1506) was a great explorer and discoverer of the New World. He was an Italian by birth and his real name was Cristoforo Colombo. While in Spain, the country of his adoption, he was known as Cristobal Colon. His present name was given to him by a later generation and is a Latinised form of his Italian name. See also *Life* given in the *Introduction*. *Saw the light of*—caught a glimpse of the light of; আলো দেখিয়াছিলেন।

**N.B.** "On the night of October 11, Columbus himself saw lights and on the following morning the adventurers set foot in the New World"—*J. A. Hammerton*.

**New World**—i.e., America. In Columbus's days geographers (they were called cosmographers then) knew nothing of America. The world as they knew it, consisted of Asia, Europe and North Africa. They knew about China, which they called Cathay, and India. They only knew an overland route to the East. Columbus thought that a new route to the East (India, etc.) could be discovered by sailing west across the Atlantic Ocean. When Columbus set foot on America (i.e., the New World) he did not know that it was a new world. He firmly believed that the new country was not really new. Columbus thought that he had reached a part of India, and so he called the people Indians.

Later generations applauded Columbus's discovery but also discovered his error. Gradually the new continent was called 'America' after Amerigo Vespucci, another explorer.

**Defiance**—open disobedience; অমান্য করা; বিরোধ করা। **Open defiance**—The phrase is a tautology, for 'defiance' means 'open disobedience'. Probably it emphasises the state of disobedience and suggests that Columbus's orders were openly flouted. প্রকাশ্য বিরুদ্ধাচরণ; প্রকাশ্য শত্রুতাচরণ। **Crew**—whole body of men manning ship or boat; নাবিকগণ; নৌদল (সমষ্টিগতভাবে)

**He was.....crew**—Columbus's sailors openly flouted his authority. Columbus had often to face the difficult situation of open disobedience of his men. Columbus-এর নাবিকেরা প্রায়ই প্রকাশ্যেই তাঁহার বিরুদ্ধাচরণ করিত (আগে অবহেলা করিত)।

**N.B.** (1) "Columbus was appointed admiral of the expedition.....On August 3rd, a little fleet of three ships, with a crew of 88 men in all, set sail from Palos and safely reached the Canaries. It left Tenerife on September 6th. For five weeks it voyaged on into the unknown wastes of water until the murmurs of the crew had grown into threats, the threats to almost open mutiny"—*J. A. Hammerton*.

(2) "Many of his men were criminals released to join the expedition...

Day after day the easterly winds drove them steadily across the ocean till they grew afraid that they would never be able to return and discontent and superstition were on the verge of breaking out into mutiny"—*John Hampden*.

*These two circumstances—viz.,* (1) Columbus's seeing the light of the New World on October 11, 1492 and (2) his being "at open defiance" with his crew ; এই দুইটি ঘটনা। *Circumstance*—incident ; event ; ঘটনা।

*Are historical*—are based on historical truth ; are founded on history and not on fancy ; ঐতিহাসিক ; ইতিহাস-সম্মত।

*These.....historical*—At least these two incidents are based on historical truth ; অন্ততঃ এই দুইটি ঘটনা ইতিহাস-সম্মত ; অন্ততঃ এই দুইটি ঘটনার ঐতিহাসিক ভিত্তি আছে।

*For the rest*—as for the rest ; অবশিষ্টের কথা বলিতে গেলে। *This little play*—i.e., *The Discovery*.

*Had better.....as*—should rather be considered as.

*A work of imagination*—a fanciful work and not a historical one ; কল্পনাশ্রুত।

*H. O.*—an abbreviation for Hermon Ould, the author.

বঙ্গানুবাদ—১৪৯২ খ্রীষ্টাব্দের ১১ই অক্টোবর রাতেই নূতন মহাদেশের আন্টোঁক প্রথম Christopher Columbus-এর দৃষ্টিগোচর হয়। তাঁহাকে প্রায়ই তাঁহার নাবিকদের প্রকাশ্য বিরুদ্ধাচরণ সহ্য করিতে হইত। অন্ততঃ এই দুইটি ঘটনার ঐতিহাসিক ভিত্তি আছে। অবশিষ্টের সম্বন্ধে এই বলিতে হয় যে, এই ক্ষুদ্র নাট্যকাটিকে কল্পনাশ্রুত বলিয়া বিবেচনা করাই সম্মত—হার্শন উক্ত।

#### *A Note on "Approximate Pronunciations."*

"None of the Spanish vowels is exactly the same as the English. The *e* is something between *ay* in *pay* and *e* in *egg*. The *r* is always rolled. *Th* as in *Think*. *G* as in *good*"—*John Hampden*.

#### Lines 1-38

**Summary**—The scene is laid on board the ship the *Santa Maria*. The date is the 11th of October, 1492 ; the time is night. A lantern is burning on the deck and a crucifix is visible on the mid-mast. Two sailors named Juan and Diego are working on the deck and talking to each other in loud whispers. There has already been a plot among the sailors to murder Columbus and return to Spain. The two sailors are speaking of it. Juan is sorry for Columbus but Diego is inducing Juan to join the conspiracy against Columbus. The sailors below are singing an impious song.

**Lines 1-10**—(*Stage direction*) :—In modern dramas, detailed directions are given for the guidance of the actors on the stage. In early times, e.g., in the dramas of Shakespeare, the stage directions were very brief and general. But the modern stage is an elaborate affair ; so these detailed directions are necessary.

*On board*—i.e., on the ship ; জাহাজের উপর। The expression "on board the ship" is also used. *Board* here means "the deck or side of a ship".



Originally the word *board* meant "the side of a ship"; but now it also means the deck. *Santa Maria*—literally means "Saint Mary"—Mary being the mother of Jesus Christ. This was the name of the ship in which Columbus sailed to America in 1492. Two other ships made up the fleet of Columbus. They were called the *Pinta* and the *Nina*.

*October 11, 1492*—It was on the night of October 11, 1492, that Columbus first saw the light of the New World (America). He landed on shore on the morning of the 12th October. Thus the play begins just when Columbus is approaching the end of his voyage. One-Act plays often open with the crisis impending. (See *Introduction*.) What he discovered was, however, not the continent of America but an island of the West Indies. This he named San Salvador. It is now known as Watling Island in the Bahamas.

*Is seen etc.*—i.e., the audience see on the stage a deck visible from an angle.

*Poop*—the raised deck at the stern of the ship; জাহাজের পশ্চাৎভাগস্থিত উচ্চ গাটিন। The poop is the aftermost and the highest deck of a ship. *To the left*—the part of the stage to the left of the audience. The "right" and the "left" in stage-directions refer to the right and the left, not of the actors but of the audience. *Quarter-deck*—part of the upper deck between the stern and the aftermast. The quarter-deck is used by officers only.

[Grammar—*Quarter-deck* is nominative absolute.].

*If it is visible*—if it can be seen by the audience. *It* refers to the *midmast*. The stage may be arranged in such a manner that the midmast may or may not be visible. *Midmast*—the mast in the middle of a ship; জাহাজের মধ্যস্থলে অবস্থিত মাস্তুল। This is the principal mast of a ship and is also called the mainmast.

N.B. The mast is a long pole set up on the ship to support sails. The ship of Columbus had three masts—one in the front part, another in the middle and a third in the back part. These are respectively called the foremast, the mainmast and the aftermast.

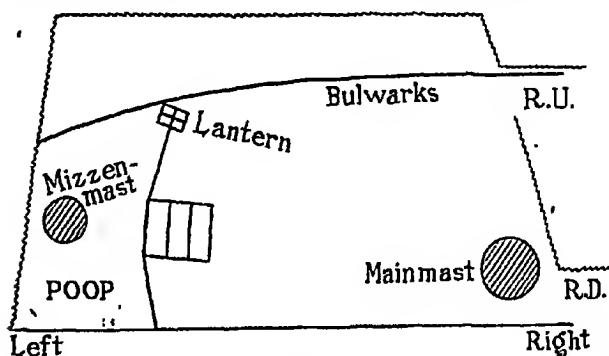
[Grammar—*If it is visible*—is adverbial clause of condition.]

*Crucifix*—image of Christ on the cross; খ্রীষ্টবিশ্ব ঐক্যবৃত্ত। It is a holy thing to Christians, particularly to Roman Catholics. The *Santa Maria* was a Spanish ship. The people of Spain were devout Roman Catholics. Note that the crucifix is here hung up at a prominent place. *In passing which*—i.e., while passing by the crucifix. In those days, Christians in Europe were deeply religious and also superstitious. They believed that the Devil was always after them, and so they looked to the cross to save them. *Everybody*—every sailor. *Mechanically*—like a machine; from mere force of habit; যন্ত্রচালিতের ছায়; অভ্যাসবশত। *Crosses himself*—makes the sign of the cross (x) by means of the hands on the breast. Christians do this as a sign of awe or of invoking divine protection. *Lantern*—the glass-case in which lighted candles are placed.

*Fixed*—hung up; স্থানায়িত। *Extreme top*—highest point. *Still*—calm; noiseless. *There is.....sails*—The sails are not moving

much because there is little wind. [Students should remember that those were days of ships driven by sail and oar and not by steam.]

N.B. Columbus's ship, the *Santa Maria*, was a ship of 230 tons. It was 95 ft. long and about 26 ft. wide. It had three masts, a high poop, a fore-castle (a short raised deck in the front part of the ship), a rounded bow (fore-part) and a square stern. In the play here the whole ship is not visible on the stage. Only the part between the stern and the main-mast can be seen. The poop is at the extreme left of the stage and the quarter-deck takes up greater part of the stage. The other parts of the ship, namely, the waist, the foremast and the fore-castle are off the stage to the right. The parts of the ship as seen on the stage may be represented thus—



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(Stage-direction continued.)

*Seamen*—sailors. *Visible*—seen (on the stage) by the audience. *Well*—sufficiently. *The right*—namely, of the stage as seen by the audience. *Juan*—to be pronounced as *Hoo-ahn*. *Adjusting*—arranging; putting in order; ঠিক করা; সশৃঙ্খল করা। *Rigging*—the ropes of a ship by which masts are held and sails are worked; জাহাজের দড়াসড়ি। *Diego*—to be pronounced as *Dee-ay-go*.

*Two seamen*—They are Juan Patino and Diego Garcia. Their conversation tells us what the situation is. Juan is made somewhat friendly to Columbus in order that the nature of the conspiracy may be made clear to us. We get to know that Columbus is not a bad man, and that Garcia is dangerous. We are thus made to feel sympathy for Columbus. [Columbus at this time is in his cabin, and the men are expecting him to come up and go to the poop-head, which is higher than the deck and is approached by a staircase.]

*Indeterminate*—uncertain; vague; অনিশ্চিত; উদ্দেশ্যবিহীন। *Designed*—planned; purposed; মতলব করা। *Conceal*—hide; ঢাকা। *Real purpose*

—true intention ; আসল উদ্দেশ্য । Their real purpose is to talk about the plot against Columbus. *In loud whispers—i.e.*, in a low voice but loud enough to be heard.

[Try to imagine the scene :—The night is dark ; only a candle is burning high up on the poop. Two persons are moving about talking in whispers. Their action shows that they want to conceal something. If you see it on the stage, you will be at once interested ; you will be curious to know what is going to happen. Thus the dramatist has cleverly managed to attract your attention.]

### Lines 16-28

*Within the next half-an-hour—i.e.*, before half-an-hour is over.

*He—Columbus. Poop-head—the end of the poop which is the highest point ; জাহাজের পশ্চাদভাগে অবস্থিত সর্বোচ্চ ডেকের নশুপে । The poop is the deck on the stern of a ship. God's alive—God is alive ; God lives. As sure.....alive—It is an oath. He will.....alive—Columbus is sure to go to the poop-head. It is as sure as the fact that God lives. Keep away—stay away ; remain away ; দূরে থাক । Columbus always expected that land would soon be visible. So he often used to go up to the poop-head looking forward for land.*

*Glued—literally, "joined with glue" ; ( শিরিষ ) অট্টা দ্বারা লাগান ; hence, "firmly fixed" ; দৃঢ়নিবদ্ধ । His eyes.....sky—He is constantly looking at the sky. N.B. Columbus expected to discover new land and so constantly looked at the distant horizon for signs of it. The poop-head was the highest point of the ship and Columbus used to make his observations from there. Precious—valuable ; দ্রু্যবান্ । This is said sarcastically. New World—America. It is called the New World because its existence was not formerly known to Europeans.*

N.B. It should be noted that Columbus had not gone out to discover America. In fact, its existence was not guessed by him. He had gone out to discover a new sea-route to India. When he landed in America, he thought he had come to India.

*Burst—appear suddenly ; সহসা আবির্ভূত হওয়া । Out of it—out of the sky. Thunderbolt—বজ্র । [Derisively—mockingly ; বিজ্ঞপের স্বরে ।]*

N.B. Note the tone of Diego. He cannot appreciate the greatness of Columbus. He has not the same vision. He mockingly refers to Columbus's burning desire to discover a new land.

*His eyes.....thunderbolt ! (ll. 18-20, Page 63)—Expl. This is said by the sailor, Diego. For two months and more, Columbus and his sailors in their ship, the *Santa Maria*, have been sailing on the ocean to discover a New World. Columbus has full faith. He expects that there is a new country beyond the seas and that it will be soon visible. The sailors have not this faith. They are afraid of the unknown seas. They want to return to their homes in Spain. Diego looks upon Columbus as a mad man. He does not believe*

that Columbus will ever discover a New World across the ocean. So here he speaks in order to ridicule Columbus. He and Juan are pretending to work on the deck, but really they are waiting for Columbus to go up to the poop. Diego says Columbus must go up to the poop because his eyes are fixed on the sky. All the time Columbus would look at the sky to see if any land was visible. Then Diego adds sarcastically that from Columbus's manner—looking at the sky all the time—it would seem that he (Columbus) expected the New World to burst from the sky like a thunderbolt all on a sudden. Diego means to suggest that this New World of which Columbus dreamt was purely imaginary. There was really no such thing.

**N.B.** Note that Columbus is an idealist, a man with a vision. He has his vision of a New World beyond the ocean to be discovered by him. Diego is a ringleader of the mutinous sailors against Columbus. He is a villain. He laughs at Columbus and his vision.

*Poor*—unfortunate ; হতভাগ্য ; দরিদ্র লোক । *Wretch*—unfortunate or miserable fellow ; হতভাগ্য ব্যক্তি । Juan refers to Columbus. He is sorry for Columbus.

*Quaking*—trembling ; কাঁপিতেছে । **N.B.** Juan has no heart to plot against Columbus. The thought of murdering Columbus makes him tender. He expresses sympathy for Columbus. But Diego thinks that Juan is afraid, for Diego is a brutal man ; he can understand a man hesitating through fear, but he cannot understand how a man can hesitate from pity.

*Now, then, Juan—quaking again ?—i.e.,* look here, Juan—are you again becoming nervous ? This shows that there has already been a discussion among these and other sailors. At that time, Juan tried to persuade his friends to give up the idea of murdering Columbus. His friends thought that he was nervous. So Diego again rebukes Juan,—‘are you losing heart again’ ?

*That's a lie ?—*It is a lie to say that I am trembling. *Why should... fear ?—*Why should I be afraid ? We are so many against one person. What reason can I have to be afraid ?

[*Brief pause*—short period of silence. *But.....him—*I am not at all afraid. But I do feel sorry for him. *Waste*—spend uselessly ; ব্যথা ব্যয় করা । *Pity*—compassion ; করুণা । *Why.....pity ?—*Why are you wasting your pity on a person (Columbus) who does not deserve it ? *One madman—i.e.,* Columbus who is no better than a mad man. **N.B.** It is a tragedy in the lives of great men that they are not appreciated by their contemporaries who look upon them as mad men. *Stocked with*—full of ; পরিপূর্ণ । *Visions*—dreams ; imaginary things ; স্বপ্ন ; কাল্পনিক বস্তু সমূহ । Columbus had constantly before his eyes the vision of a new land beyond the seas. Diego speaks of it as the dream of a mad man. *Forty*—Diego says that the sailors of the *Santa Maria* are forty in number. Guillermo suggests that they are thirty—“We are thirty to one”. The Encyclopedia

Britannica notes that there were fifty-two in the ship. *Honest seamen*—true sailors, as opposed to the mad man, Columbus. *Pining*—eagerly longing ; ব্যাকুলভাবে কাঁশনা করা। The sailors of Columbus were tired of the weary voyage and were eager to return to their homes in Spain. *Shall it be.....homes?*—i.e., shall it be death for one mad man full of idle fancies or death for forty true sailors anxious to go back to their homes?

**Expl.** *Why waste.....their homes?* (ll. 26-28, Page 63)—This is taken from *The Discovery*. The words are spoken by Diego to Juan. Diego is inducing Juan to take part in a conspiracy to murder Columbus. Columbus has been out on his voyage of discovery for more than two months. But no land is as yet in sight. His sailors are afraid and want to return home. They are plotting to murder Columbus and turn the ship back to Spain. Two sailors, Diego and Juan, are talking about the plot. Juan is sorry for Columbus; he respects Columbus and has sympathy for him. Diego says that there is no cause for sorrow. Columbus does not deserve any pity. He is a mad man. His head is full of imaginary visions of new lands beyond the seas. But no such land exists. Columbus is leading his sailors to sure destruction. The sailors eagerly desire to go back to their homes in Spain. Surely, the lives of forty sailors are more valuable than that of a mad man like Columbus. Thus there is every justification for the plot to murder him.

Here the contrast between “one mad man” and “forty honest seamen” is emphasised.

**N.B.** Diego is wicked. He is definitely worse than Juan. It is he who persuades Juan to join the conspiracy.

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#### Lines 29-31

*But.....madman*—Juan is not convinced. He wants to put in a good word for Columbus. But Diego does not let him complete his sentence. [In the original, Juan begins his words with the exclamation—*Santissima Maria.*] *Gracious*—large-hearted; magnanimous; উদার। *Gracious madman*—Juan admits that Columbus is a mad man but at the same time says that he is a mad man full of nobleness and large-heartedness.

[*Impatiently*]—restlessly; অধীরভাবে। Diego cannot bear to hear anyone speak well of Columbus. *All goes.....pleasure*—everything happens as he wills it; তাহার ইচ্ছানিত সব কিছু হয়। *Pleasure*—will; desire; ইচ্ছা; অভিপ্রায়। *Irritable*—quickly moved to anger; ঝড়-কোপী। *Teething child*—child that has just begun to cut its teeth; কেবলমাত্র দাঁত উঠিতে আরম্ভ করিয়াছে এমন শিশু। Such a child is very irritable. *Crossed*—thwarted; obstructed; বাধাপ্রাপ্ত।

**Expl.** *Gracious when all goes.....when crossed* ! (ll. 30-31, Page 63)—This is taken from the play, *The Discovery*, and is Diego's reply to Juan Patino. The sailors of Columbus have plotted to kill him. One of them, Juan, says that in spite of all his faults Columbus is a gracious man. Another, Diego, protests and says that Columbus is kind and benevolent only when he can have his own way. If everybody submits to his will, he is gracious no doubt. But if he is opposed, he is no longer a gracious man. Then Columbus becomes very irritable. He becomes peevish like a child that has just begun to cut its teeth.

**Lines 32-33 (Stage-direction)**

[*Blasphemous*—impious ; profane ; ভগবৎ-দ্বন্দ্বী ; ভগবৎ নিলায়ক । *Song of the seamen*—The song has been omitted from the text. In the original play it is as follows—

Here's a keg o' rum  
To kingdom come !  
The Devil laughs,  
But God's dumb.

*It is.....murmur*—The sound of the song is heard from a distance but its words cannot be distinguished. *Murmur*—subdued, continuous sound ; হ্রস্ব একটানা গুঞ্জন । ]

**Lines 34-36**

[*Sharply*—in sudden anger ; তীব্রভাবে ; ক্রুদ্ধভাবে । *They*—the sailors. *That*—singing a blasphemous song. *The captain*—i.e., Columbus. He is the captain (i.e., commander) of the ship. The king of Spain had conferred on Columbus the title of admiral. *Furious*—violently angry ; ভীষণ ক্রুদ্ধ । *The captain.....hears it*—Columbus is a deeply religious man. So he is very angry when he hears his sailors sing blasphemous songs. N.B. Notice that Juan has a real regard for Columbus as a man, though he has no faith in his dreams. Pedro's case is similar.

*Shan't we*—shall not we. *Keep up*—retain ; maintain ; রাখা করা । *Spirits*—liveliness ; cheerfulness সজীবতা ; স্মৃতি । *'Sh !*—hush ! a sound to command silence because Pedro, an officer, is coming up. Diego's point is this : The sailors are hard-working men. They require a little amusement now and then to make themselves merry.

N.B. Note the contrast between the characters of Juan and Diego. Juan loves and respects Columbus and is sorry for the plot against him. His heart is not in the conspiracy. He does not like to do anything that may displease Columbus. But Diego is not at all sorry for Columbus. He believes that the plot against Columbus is justified. He finds nothing good in Columbus and does not hesitate to defy him.

**Grammar, etc.**—*Alive* (adj.) ; live (vb.) ; life (n.). *Expect* (vb.) ; expectation (n.) ; expectant (adj.). *Vision* (n.) ; visionary (adj.). *Irritable* (adj.) ; irritation (n.) ; irritate (vb.). *Furious* (adj.) ; fury (n.) ; furiously (adv.).

বন্দ্যুবাদ।—

দৃশ্য—Santa Maria জাহাজের উপর ;

সময়—১১ই আগষ্টাব্দ, ১৪৯২ ।

জাহাজটি এক কোণা হইতে দেখা যাইতেছে ; জাহাজের পশ্চাদ্ভাগস্থিত সর্কোচ্চ পাটাতন ( poop ) রঙ্গমঞ্চের একটু বা দিকে রহিয়াছে : কোয়ার্টার ডেক ( quarter-deck ) রঙ্গমঞ্চের অধিকাংশ স্থান জুড়িয়া রহিয়াছে । প্রধান মাস্তুল দৃষ্ট হইলে উহা হইতে একটি ক্রুশবিন্দু বীজমূর্তি খুলিতেছে সেখান হইবে ; উহার পাশ দিয়া বাইবার সময় প্রত্যেকে বস্ত্রচালিতের নত অনুলিঙ্গায় নিম্ন শরীরের উপর জুশের চিহ্ন আঁকিতেছে । পশ্চাতের পাটাতনের সর্কোচ্চ স্থান হইতে একটি বড় লণ্ঠন খুলিতেছে ; তাহার মধ্যে একটি প্রজ্জ্বলিত মোমবাতি রহিয়াছে । রাত্রি নিশ্চয় ; জাহাজের পালগুলি একরূপ নড়িতেছে না বলিলেই চলে ।

দুইজন নাবিককে দেখা যাইতেছে ; তাহারা উভয়েই বেশ গানিকটা ডানদিকে রহিয়াছে । Juan হাঁটু গাড়িয়া বলিয়া পড়পড়ি ঠিক করিতেছে ; Diego তাহাকে সাহায্য করিতেছে । তাহাদের উভয়ের কার্যকলাপই অনিদিষ্ট ও লক্ষ্যহীন, স্পষ্টই নলে হইতেছে তাহারা তাহাদের আসল উদ্দেশ্য লুকাইবার চেষ্টা করিতেছে । তাহারা জোরে কিস্কিন্ করিয়া কথা বলিতেছে ।

Diego. আর আশ বস্তার মধ্যেই সে (Columbus) জাহাজের পশ্চাদ্ভাগের সর্কোচ্চ পাটাতনের উপর বাবে—ভগবান! আছেন এ যেমন শিশু, এ কথাও তেননি ঠিক । সে এই পাটাতন থেকে দূরে থাকতে পারে না । তার চোখ দুটি আকাশের দিকে দৃঢ়নিবদ্ধ হয়ে রয়েছে, যেন সে আশা করে যে, আকাশ থেকে বজ্রের নত সহসা নূতন পৃথিবী তার চোখের নাননে আবিস্কৃত হবে ! ( বিজ্ঞানের হাশি হাসিতে লাগিল । )

Juan. হতভাগ্য বেচারা !

Diego. এই Juan—তাহলে তুমি আবার কাঁপছ ।

Juan. মিথ্যা কথা । কেন আমি কাঁপব ? ভয় করবার কি আছে ? [ কিছুক্ষণ পরে ] কিন্তু আমি তাঁর (Columbus-এর) জন্ত দুঃখিত ।

Diego. তোনার দয়ার অপব্যয় করছ কেন ? একদিকে রয়েছে এক উল্লান—তার মস্তক নানারূপ অলীক কল্পনার পূর্ণ ; আর অন্যদিকে চলিছে জন স্রগ্ধ নাবিক—তাদের ঘরে কিরূপ বাবার জন্ত ব্যাকুল ।

Juan. কিষ্ট তিনি (Columbus) উদ্যত হলেও উনার ও দল্লভান ।

Diego. ( অধীরভাবে ) । যখন সব কিছু তার খুলীমত চলে, তখন উনার বটে, কিন্তু কোন বাধা গেলে, নতুন-দাঁত-গুঠা শিশুর নত থিটুপিটে হয়ে ওঠে ।

[ নাবিকদের এক ভগবৎ-ষোণী ( ভগবৎ-নিন্দায়ুক্ত ) গান শোনা গেল ; ইহার অন্তঃস্থ শ্রুতি ক্রমাগত আসিতে লাগিল, কিন্তু কথাগুলি বোঝা গেল না । ]

Juan ( ক্রুদ্ধভাবে ) । ওদের ঐ গান ধামিয়ে দেওয়া উচিত । এই গান শুনেই কাণ্ডান ভয়ানক রেগে যান ।

Diego. নলে ক্ষুধি আনবার জন্ত আমরা কি একটু গানও করব না ?

#### Lines 37-55

Summary—Pedro Gutierrez, an officer of the ship, enters the stage. He talks with Juan and Diego and tries to find out their secret. Diego plainly tells him that they have reached the limits of their patience and

will no longer obey Columbus. Pedro warns them not to entertain mutinous thoughts in their minds.

[*Attend*—look after their work. *Assumed*—pretended; কপট; ভাণ-করা। *Assiduity*—close attention; অত্যন্ত মনোযোগ। *Rigging*—the ropes, sails, etc. of a ship. *Pedro Gutierrez*—to be pronounced as *Pay-dro. Goo-tee erreth*. He is an officer of the ship and second in command to Columbus. *Surprised*—astonished; বিস্মিত। *The others*—Juan and Diego. Pedro is surprised because it is the quarter-deck; Diego and Juan are ordinary sailors, and are not expected here, for the quarter-deck is reserved for officers only.]

[*Rising*—as a mark of respect for an officer. [*Inclined*—disposed. *Communicative*—talkative; “আলাপী। *Inclined to be communicative*—Pedro wanted to have a quiet conversation with them.] *I would..... moon*—I would be glad if the moon rises. *Aye*—yes. *Don*—Spanish title corresponding to English “sir”. It was formerly applied to noble-men alone, but now it is applied to all classes. *Some of us.....still more*—We shall be still more glad to go back to Spain. *Coast*—sea shore; উপকূল। *Welcome*—greet with pleasure; আনন্দের সহিত স্বাগত মন্তব্য জানান।

[*Pumping*—trying to get information from a person by means of clever questions; কৌশলপূর্ণ প্রশ্নেরা কাহারও নিকট হইতে কোন সংবাদ জানিয়া লওয়া। Pedro's purpose is to know the feelings of the sailors.

Page 64. *Impatient, Diego?*—What, Diego? Are you losing your patience because of the long voyage, and becoming eager to return home? [*Surlily*—uncivilly; churlishly; অশিষ্টভাবে; অদ্ভুতভাবে। *There are limits to patience*—A man cannot be patient in all circumstances. He will be patient up to certain limits. The long voyage on the unknown seas has made the sailors reach the limits of their patience. They want now to return home. [*Humouring him*—indulging him; soothing his feelings after overlooking his bad manners; তাহার মনোরঞ্জন করিয়া; তাহাকে ভোয়াল করিয়া। *Reached them*—reached the limits of patience; i.e., become impatient. *Eh*—It is an interjection expressing inquiry or surprise; এহ বা বিষয়বাচক অব্যয়। *And you.....eh?*—আর তুমি বৈয়ের শেষ সীমায় পৌছিয়াছ, কি বল?

*We're like etc.*—Here Diego explains the cause of the sailors' impatience. *We're*—we are. *Bats trying to fly by day*—Bats fly only during the night. They do not see during the daytime; so they are helpless and cannot fly.

*We're.....day*—The sailors were voyaging through unknown seas. Their compass was behaving strangely. There was no hope anywhere. To try to sail over unknown seas was like bats trying to fly during daytime; they were as helpless on the unknown seas as bats are on land in daytime. *It's time*—The time has now come. *He gave way*—Columbus yielded. We have been guided by him too long. Now he should yield to us and give up the voyage. *One man*—Columbus. *The lives of fifty*—the lives of fifty sailors. N.B. A few minutes before,



Diego spoke of 'forty honest seamen'. Now he speaks of *fifty*. He is not consistent.

*Why should.....hands?—i.e.,* one man (Columbus) should not be allowed to endanger the lives of fifty sailors.

**Expl. We're like bats.....gave way ? (C. U., 1944)**  
(ll. 49-50 Page 64)—This is taken from the play, *The Discovery*. Here Diego, a rebellious sailor, is speaking to Pedro, an officer. Columbus has sailed too long without reaching land. The sailors are impatient. They are afraid of the unknown seas. They keenly desire to return to their homes in Spain. While sailing on the unknown seas, they are like bats trying to fly during daytime. Bats cannot see during daytime and cannot fly then. If they try to do it, they invite sure disaster. The sailors are also doing the same. They should no longer obey Columbus. They should compel him to yield to them and sail back to Spain. By his obstinacy Columbus is endangering the lives of his sailors who number about fifty. Columbus is leading his fifty sailors to sure destruction by sailing on the unknown seas to discover a New World ; but he should not be allowed to do it.

**N.B.** Diego is a ringleader of the mutinous sailors against Columbus. He has no faith in Columbus's vision of a New World to be discovered by him.

[ *With authority* ]—i.e., in a tone of command ; আদেশের স্বরে । *Enter-taining*—harbouring ; holding in the mind বনে পোষণ করা । *Mutinous thoughts*—thoughts of rebellion ; বিদ্রোহের ভাব । *Mutiny*—"open revolt against constituted authority, esp. of soldiers or sailors against officers" (C.O.D.) ; বিদ্রোহ, বিশেষ করিয়া সৈন্য কিংবা নাবিকগণের তাহাদের নায়কের বিরুদ্ধে বিদ্রোহ । *Ugly*—offensive ; too strong ; অস্বীকৃত ; দুশীল । *Mutiny.....deed*—To utter the word 'mutiny' is bad, but the deed of mutiny is worse still.

**Expl. Pedro [ *With authority* ] I hope.....Diego.**

*Diego. Mutiny.....sir.*

*Pedro. And an uglier deed.* (ll. 52-55, Page 64). This is taken from *The Discovery*. Diego, a rebellious sailor, has said already that Columbus, sailing on strange seas to discover a New World, is leading his sailors to sure destruction. Columbus should be compelled to give up this dangerous voyage. The sailors should be allowed to return home to Spain. Pedro, an officer, in an authoritative voice, warned Diego not to think of mutiny. To this Diego replied that "mutiny" was too strong and offensive a word to apply to his case. He had given his reasons for what he was proposing ;—surely that was not mutiny. Then Pedro said,—  
"Remember that the *act* of mutiny is even worse than the word

itself.' Pedro's words should be taken as a strong warning to Diego. And it produced an effect, if not on Diego, at least on Juan. He rises, salutes and goes away.

**N.B.** Note that during the whole conversation Juan is silent. He is by temperament loyal, and he cannot join in Diego's remarks.

**Grammar, etc.**—*Assiduity* (n.); *assiduous* (adj.); *Communicative* (adj.); *communication* (n.); *communicate* (vb.). *Authorily* (n.); *authoritative* (adj.); *authorise* (vb.). *Entertain* (vb.) *entertainment* (n.). *Mutinous* (adj.); *mutiny* (n. & vb.).

বলাবুঝ।—[ তাহার কণ্ঠ মনোযোগের সহিত ধড়মড়ি ঠিক করার কাজ করিতে লাগিল। Pedro Gutierrez-এর প্রবেশ; উদ্দেশ্যকে দেখিয়া তিনি একটু বিস্মিত হইলেন। ]

Pedro. ওখানে কে ?

Diego ( উঠিয়া )। মহাশয়, আমরা Diego Garcia ও Juan Patino.

Pedro ( আলাপ করিবার ইচ্ছা দেখাইয়া )। বড় অক্ষকার। এখন চাঁদ উঠিলে আমি তাকে যাগত সম্ভাষণ জানাব ( অর্থাৎ, চাঁদ উঠিলে আমি বড় হুখী হব )।

Diego. হাঁ, হাঁ, Don Pedro. আমাদের মধ্যে কেহ কেহ স্পেনদেশের উপকূলকে আরও বেশী যাগত সম্ভাষণ জানাবে ( অর্থাৎ, স্পেনদেশে কিরে যেতে পারিলে আমরা আরও হুখী হব )।

Pedro ( মনের ভাব জানিবার চেষ্টায় )। Diego, তুমি অধৈর্য হইবে ?

Diego ( অশিষ্টভাবে বা ক্রুদ্ধকণ্ঠে )। মহাশয়, ধৈর্যের সীমা আছে।

Pedro ( তাহাকে তোসাক করিয়া )। তোমরা ও'হলে ধৈর্যের সেই সীমাকে পৌঁছেছ, অ্যা ?

Diego. বাহুড় দিনের বেলায় উড়বার চেষ্টা করলে যেমন অবস্থা হয়, আমাদেরও তেমনি অবস্থা হয়েছে। তার ( অর্থাৎ কলবাসের ) এৰ্ণ আমাদের কথা মত চলা উচিত। একজন লোকের হাতের মুঠোর মধ্যে পঞ্চাশ জন লোকের জীবন কেন থাকবে ?

Pedro ( আদেশের স্বরে )। Diego, আমি আশা করি আমরা আমাদের মনে বিদ্বেষের চিন্তা পোষণ করছি না।

Diego. মহাশয়, বিদ্বেষ একটি বিজ্ঞী কথা।

Pedro. বিদ্বেষ কাজটা আরও বিজ্ঞী।

#### Lines 56-63

**Summary**—Juan goes away. Columbus enters the stage. He finds Pedro talking with Diego, and becomes a little suspicious. He orders Diego to mend the candle on the foremast. He then censures Diego for coming on the quarter-deck, and orders him to leave it. Diego goes away with a frown. Pedro tells Columbus that Diego is a dangerous man and is rousing discontent among the sailors.

#### Lines 56-63 (Stage-direction)

[*Job*—work; কাজ। *With a salute*—to Pedro, who is his superior officer. *Goes off*—leaves the stage. *Well-built*—i.e., strong; massive; বলবান্; স্থল। Irving describes Colombos as "tall and muscular".

*Of forty-six*—If Irving is right, Columbus was born in 1445 and he was fifty-seven. According to the Encyclopædia Britannica, Columbus

was born either in 1446 or in 1451. If he was born in 1446, he would be 46 in 1492, the year of his first voyage to America.

*Prematurely white*—i.e., white before the proper time ; অকালপূর্ণ। *Complexion*—colour of the skin ; গায়ের রং। *Ruddy*—red ; লাল। *Of quick temper*—possessing a nature easily irritated ; সহজেই কোপপ্রবণ স্বভাববিশিষ্ট। *Irritability*—excitability to anger ; কোপপ্রবণতা। *Controls*—checks ; দমন করে। *Effort*—exertion ; চেষ্টা। *In repose*—when he is calm and thoughtful ; শান্ত অবস্থায়। *Melancholy*—sad ; বিষম।

"He is a tall, well-built man of forty-six. Hair prematurely white, complexion fair, almost ruddy. A man of quick temper and irritability which he controls only with an effort. His face, in repose, is melancholy".

Ould's description of Columbus's physical appearance and character is largely based on historical authorities. According to the *Encyclopædia Britannica* (14th edition), "In person Columbus was tall and shapely. The only authentic portrait of him is that which once belonged to Paulus Jovius.....It shows us a venerable man with clean-shaven face, thin grey hair, high forehead, sad thoughtful eyes".

Washington Irving thus describes Columbus : "He was tall, well-formed and muscular...His visage was long...; his complexion fair and freckled, and inclined to ruddy ;...his whole countenance had an air of authority. His hair, in his youthful days, was of a light colour, but care and trouble soon turned it grey, and at thirty years of age it was quite white...His temper was naturally irritable ; but he subdued it by the magnanimity of his spirit, comporting himself with a courteous and gentle gravity, and never indulging in any intemperance of language."

*A trifle*—a little ; somewhat ; কথঞ্চিৎ। *Suspicious*—সন্দেহিত।

N.B. Columbus thinks that even Pedro has joined the conspiracy. We cannot blame him. As a captain, he must have been scenting discontent, and he is always watchful.

*Turns*—Columbus was going towards the poop.]

Lines 64-77

*Foremast*—the mast on the forepart of the ship ; জাহাজের অগ্রভাগে অবস্থিত মাস্তুল। This is not represented on the stage. *Guttering*—running down in drops ; কঁটাকঁটাকি করিয়া গলিয়া পড়িতেছে।

*Gutter*—"of candle) melt away by becoming channelled so that wax etc. runs down" (C.O.D.). *Put right*—mended ; ঠিক করা হয়। *See...right*—i.e., attend to it and put it right. [The very first words of Columbus show that he is born to command. His tone has dignity and authority].

[*Sullenly* ]—with passive resentfulness ; মুখ ভার করিয়া। [*Recalling* ]—calling him back. *Quarter-deck*—See note above. This deck is reserved for officers. Ordinary sailors have no right to come here unless called. *Good*—competent ; যে আপনার কাজ জানে। *Knows his place*—knows where he ought to be ; does not trespass into a place where he

has no right to be. Here Columbus rebukes Diego, an ordinary sailor, for coming on the quarter-deck which is reserved for officers. [*Repressed fury*—restrained anger ; anger which he tries to control ; দমিত ক্রোধ।

[*Points off*—motions away ; makes a sign with his hand for Diego to leave the quarter-deck and go to his place. *Scowl*—frown ; জঙ্ঘা। *Goes off*—leaves the stage. Note the attitude of Diego. Though he does not as yet defy Columbus, he shows a very bad spirit.]

*Surly*—churlish ; অশিষ্ট। *Dog*—fellow ; said in contempt. *A surly dog*—This is a most insolent fellow. *Does more than his share*—i.e., takes a much greater part than the others ; প্রধান অংশ গ্রহণ করে। *Inspire*—promote ; সঞ্চারিত করা। *Discontent*—dissatisfaction ; অসন্তোষ। Diego took a leading part in stirring up mutiny among the sailors of Columbus. *Remarkd*—noticed ; লক্ষ্য করা।

Grammar, etc.—*Suspicious* (adj.) ; *suspicion* (n.) ; *suspect* (vh.). *Know* (vh.) ; *knowledge* (n.). *Danger* (n.) ; *dangerous* (adj.) ; *endanger* (vb.).

বঙ্গানুবাদ—[ Juan তাহার দণ্ডাধির কাজ শেষ করিয়া উঠিয়া দাঁড়াইল এবং নমস্কার করিয়া চলিয়া গেল। Columbus প্রবেশ করিলেন। তিনি দৃষ্টি এক বলিষ্ঠ ; তাহার বয়স ৪৬ বৎসর। তাহার কেশরাশি অকালপক ; গায়ের রং ফর্না, প্রায় লাল। তাহার স্বভাব উগ্র এবং সংসা কোপপ্রবণ, কেবলমাত্র চেঁচা দ্বারা তিনি ইহা দমন করিতে পারেন। প্রশান্ত অবস্থায় তাহার মুখ বিষম দেখায়। Don Pedro-কে Diego-র সহিত কথা বলিতে দেখিয়া তিনি একটু সন্দেহাকুল হইলেন। তিনি হঠাৎ Diego-র দিকে তাকাইলেন। ]

Columbus. আহাজের সামনের সান্তলের উপরের ঘোমবাতি জোটা বোটা করে গলে পড়ছে ; দেখো যেন এটা ঠিক করা হয়।

Diego ( মুখ ভার করিয়া )। আচ্ছা, আচ্ছা, মহাশয়। [ সে চলিতে লাগিল। ]

Columbus ( তাহাকে ডাকিয়া )। আর, Diego !

Diego ( কিরিয়া আসিয়া )। হাঁ, মহাশয়।

Columbus. এটা হচ্ছে আহাজের শেষের দিকের পাটাতন।

Diego. হাঁ, মহাশয়।

Columbus. ডাল ( কর্তব্যজ্ঞানসম্পন্ন ) নাবিক জানে তার ঠিক জায়গা কোথায় !

Diego ( ক্রোধ দমন করিয়া )। হাঁ, মহাশয়।

[Columbus দূরে অঙ্গুলিনির্দেশ করিলেন ; জঙ্ঘাট লুকাইবার চেষ্টা না করিয়াই Diego চলিয়া গেল। ]

Columbus ( Pedroকে )। লোকটা ইতর ও অশিষ্ট।

Pedro. আর লোকটা বিপজ্জনকও বাটে। নাবিকদের মধ্যে অসন্তোষ সঞ্চার করিতে সে বেশ বেশী অংশ গ্রহণ করে।

Columbus. আমি তা' লক্ষ্য করেছি।

Summary—Columbus and Pedro go up to the poop. Pepe enters the stage, unobserved by them. An easterly wind is blowing. Columbus

says that God is in the wind. Pedro says that according to the crew it is not God but the Devil who is in the wind. The wind is driving them further and further to the west away from their homes and near and dear ones in Spain. Columbus fears that Pedro has also begun to doubt the success of the voyage. But Pedro assures Columbus that he does not. Columbus is glad and thanks Pedro. At this point the impious song of the sailors is heard again. Columbus is vexed but Pedro tries to justify the sailors. Pedro says that the sailors require a little recreation. Moreover, they have not the vision that inspires Columbus. Columbus feels that Pedro also doubts him and requests him to speak out frankly what he thinks.

### Lines 78-83 (Stage-direction)

[*Thoughtful etc.*—trying to understand the situation. *Stationary*—remaining in one place ; motionless ; নিশ্চল ; স্থির। *Presently*—very soon ; শীঘ্রই। *Looks.....sea*—to see if land was visible. *Simultaneously*—at the same time ; একই সময়ে। *Pepe*—to be pronounced *Pay-pay*. *Page-boy*—boy-servant ; বালক ভূতা। *Emerges*—rises out ; comes forth ; উঠিয়া আসে। *Hatchway*—opening in a ship's deck for descending into the hold ; জাহাজের ধোলের মধ্যে নাবিকগণ স্বয়ং দরজা ও মিড়ি। *The others*—Columbus and Pedro. Pepe enters the stage and remains behind the mainmast. He is, in full sight of the audience, but hidden from Columbus and Pedro.]

**Lines 84-89. Easterly**—blowing from the east ; পূর্বদিক হইতে ঐশ্বর্যমান। Columbus is speaking of the wind. It is blowing from the east to the west. *Ever easterly*—always blowing from the east to the west. *God is in the wind*—As the wind blew from the east, it drove the ship westwards. Columbus wanted to go westwards. So he believed that God was in the wind. God was helping him in his voyage to discover the New World in the west. (According to history, Columbus believed that a new route to the East could be found by sailing westwards. According to Ould Columbus believed that a 'New World' could be found by sailing towards the west.) [*A short laugh*]*—i.e., forcing himself to laugh, because he has not Columbus's faith.*

*Crew*—sailors ; নাবিকগণ। *It is.....rather*—It is not God but Satan who is in the wind causing the wind to blow.

**N.B.** The sailors think so because the easterly wind driving the ship to the west is carrying them further away from their homes in Spain in the east. *The Devil*—Satan ; শয়তান। He is the supreme spirit of evil and the enemy of God. *All day, and every day*—i.e., on each successive day, without any exception, and the whole of every day. *Blows easterly*—blows from east to west, and therefore away from Spain. *Their country*—Spain. *Sweethearts*—girls loved by them ; প্রেমিকিনী।

**Expl. Columbus. Easterly.....Don Pedro.**

*Pedro [with a short laugh]. The crew.....sweethearts (ll. 84-89, Page 65)*—This is taken from the play, *The Discovery*. Columbus says that an easterly wind (a wind blowing from the east) is constantly driving his ship to the west. This makes Columbus glad.

For, he wants to discover a New World in the west. Columbus says that God must be causing the wind to blow easterly for his sake. It is God's will that he should discover the New World. So God is helping him. To this Pedro replies that the sailors have a different opinion. They think that it is not God but Satan who is in the wind. The easterly wind is not leading them to any New World in the west. It is only driving the sailors away from their native land, Spain, in the east. It is only taking them further and further away from their homes, their wives and children, their friends and loved ones. Instead of being filled with hope and joy like Columbus the sailors are filled with fear by the constant wind blowing easterly. [See Guillermo's speech on Page 189.]

**N.B.** Columbus is full of faith and confidence. The sailors are full of fear.

**Lines 90-96. \* You too, Don Pedro ?**—This is a pathetic question. Columbus had great faith in Pedro. The ordinary sailors were uneducated and had little moral strength. They might doubt. But Pedro was an officer and an educated man, trusted by Columbus. Columbus thought that though all else might doubt him, Pedro would remain faithful.

**N.B.** When Brutus came to stab him, Julius Caesar had, in a like manner, asked : "Thou too, Brutus ?"

*Do you, too doubt ?*—that there is a New World beyond the seas ?

*Prepared*—ready ; *প্রস্তুত* । Pedro meant that he was ready to follow Columbus wherever he led. There is also a suggestion—"prepared for the worst."

*Faith*—in Columbus's vision that land is bound to appear. *It is not easy*—for, it requires a great amount of idealism. *Hold fast*—stick ; persist in ; *আঁকড়াইয়া থাকা* । *Warrant*—justify ; *নদর্শন করা* ।

**Expl. Forgive me, friend.....warrant faith (ll. 94-96, Page 65)**—This is taken from the play, *The Discovery*. Here Columbus pays a tribute to Pedro. They have sailed for more than two months on the voyage of discovery. But no land has yet been visible. The sailors have begun to lose their faith in Columbus. They are doubting if land will ever appear. But in the midst of the faithless crew there is a small band still faithful to Columbus. Pedro is one of the band. Columbus is grateful to Pedro for his faith. All signs are against Columbus. There is nothing to justify faith. Still Pedro believes that land is bound to appear.

**Lines 97-106.** [*Descend*—come down. Columbus and Pedro were on the poop. From it they came down to the quarter-deck.]

In the original play, Columbus exclaims—*Madre de dios*—Mother of God. *They*—the sailors. *Drink*—drink wine. Columbus did not like that his sailors should drink wine to excess.

*Simple men*—ordinary men ; বাধারণ মানুষ। *Relaxation*—recreation ; amusements ; বিশ্রাম ; আনন্দ-প্রমোদ। Pedro finds an excuse for the sailors. A high standard of idealism is not to be expected of them. Cf. *Diego*. "Shan't we even *sing* to keep up our spirits?" [*Breach from him*—come out of his lips ; বাহির হইয়া পড়িল। *Involuntarily*—unintentionally ; অনিচ্ছাতে। The words came out of him almost of themselves. But these words reveal the mind of Pedro.] *Vision*—the faculty of seeing ; দৃষ্টিশক্তি। Here, of course, it is not the faculty of seeing real things that is meant. Here *vision* is the faculty of imagination (কল্পনা-শক্তি) by which Columbus could see land lying to the west of the Atlantic Ocean. The vision held before Columbus *an ideal* that he wanted to follow. *We have.....vision*—We have not all of us got your idealism. Your spirits are kept up by your vision ; but we must have wine and song.

*You.....doubt*—The last words of Pedro make it clear to Columbus that he has doubts regarding the success of the voyage. He is beginning to lose faith. *Contents*—that which is contained. *Contents of your mind*—i.e., your thoughts. তোমার মনোভাব। *Give.....mind*—Tell me what you think ; তোমার মনের কথা আমাকে বল।

N.B. Note the meaning of the word *contents* (pl.) as applied to a book—"list of subjects contained in a book" (সূচীপত্র)। *Prone*—liable ; প্রবণ। *Unjust*—unfair ; অত্যাচার।

*Whimsically*—capriciously ; খেলালের ভাবে। *I mean*—intend ; purpose ; মনস্থ করা ; ইচ্ছা করা। *I mean well*—My intentions are always honest ; আমার উদ্দেশ্য ভাল।

N.B. Here Columbus gives a correct estimate of his own character. He was an impatient man and could not brook opposition. In his impatience he might sometimes do injustice to others. But his intentions were always honest. He never intended to harm anybody.

*Grammar, etc.*—*Stationary*—Note the distinction between *stationary* and *stationery* : (1) Columbus remained *stationary* (fixed) at his place ; (2) This shop does not stock *stationery* (i.e., paper and other articles used in writing). *Easterly* (adj.) ; *east* (n.). Another adj. from *east* is *eastern*. The Latin adjective is *oriental*. *Prepared* (participial adj.) ; *prepare* (vb.) ; *preparation* (n.) ; *preparatory* (adj.). *Whimsically* (adv.) ; *whimsical* (adj.). *whim* (n.).

বঙ্গানুবাদ—[মহাভারতের মত Columbus চিন্তাকুল হইলেন এবং একস্থানে স্থির হইয়া রহিলেন একটু পরেই তিনি সর্বোচ্চ পাটাতনে উঠিলেন এবং সমুদ্রের দিকে তাকাইয়া রহিলেন। Pedro তাঁহার পিছনে পিছনে গেলেন। ঠিক একই সময় বালকভৃত্য Pepe পাটাতনের দরজা দিয়া নীচের তলা (আহার্যের খোল) হইতে উপরে উঠিয়া আসিল এবং অল্প সকলের অলক্ষিতভাবে দোড়াইয়া রহিল। তাঁহারা যখন কথা বলিতে আরম্ভ করিলেন, সে উৎসুকভাবে শুনিতে লাগিল।

Columbus. হাওয়া বইছে পূর্ব দিক থেকে, বঙ্গাবর পূর্ব দিক থেকে। ভগবান স্বয়ং এই বাতাসের মধ্যে রয়েছেন, Don Pedro.

Pedro ( একটু হাসিয়া )। কাপ্তেন, নাবিকেরা কিন্তু বলবে যে হাওয়াতে শরতান আছে। প্রত্যহ সারাদিন ধরে বাতান পূর্ব দিক থেকে বইছে এবং নাবিকদের উড়িয়ে নিয়ে যাচ্ছে তাদের গৃহ এবং দেশ, তাদের স্ত্রী এবং সন্তান, তাদের বন্ধু এবং প্রাণিস্বামী সব কিছু থেকে দূরে, অতিক্রমে।

Columbus ( ব্যস্তভাবে )। তুমিও, Don Pedro? তুমিও সন্দেহ কর?

Pedro. কাপ্তেন, আমি কি কখনও এ কথা বলেছি? আমি কি প্রস্তুত হয়েই আপনার পাশে এখানে আসি নি?

Columbus. ক্ষমা কর, বন্ধু। বিধাসবান্ মুষ্টিমেয় কয়েকজনের মধ্যে তুমি একজন; যখন আপাতদৃষ্টিতে বিশ্বাসের কোনও অনুকূল প্রমাণ পাওয়া যায় না, তখন দৃঢ়ভাবে বিশ্বাসকে আঁকড়ে ধাকা সহজ নয়। ঐ শোনো।

[ নাবিকদিগের গান পুনরায় শোনা গেল। Columbus ও Pedro জাহাজের কোয়ার্টার-ডেকে নামিয়া আসিলেন। ]

Columbus. ওরা ( নাবিকেরা ) বড় বেশী মজ্ঞান করে।

Pedro. ওরা নাধারণ মানুষ; একটু আশ্রয়-প্রশ্রয় ওদের চাই। [ পরবর্তী কথাগুলি তার নৃৎ দিয়া একরকম আপনা হইতেই বাহির হইল। ] কাপ্তেন, আশ্রয়ের সকলের আপনার মত দিব্যদৃষ্টি ( উচ্চ কল্পনা ) নাই।

Columbus. Don Pedro, তুমি সন্দেহ করতে আরম্ভ করছ। তোমার মনের ভাব আমাকে খুলে বন। আমি অধীর প্রকৃতির লোক এবং হৃদয় অতের উপর অধিকার করে ফেলতে পারি; কিন্তু—( শেয়ালের ভাবে )—আনার উদ্দেশ্য ভাল, Don Pedro, ভাল উদ্দেশ্যই আনার। নর্ডয়ে বন।

#### Lines 107-137

**Summary**—Pedro speaks out his mind. They have been sailing for more than two months. But no land has yet been visible. They have been on unknown and uncharted seas, but still Pedro has retained his faith in Columbus. But strange things have happened since then. The needle of the compass no longer points to the north. It is pointing to the North-west instead. Signs are clearly against them. They should give up the voyage as it is not God's will. Columbus at first impatiently says that it is *his* will that they should pursue the voyage. But then he asks Pedro's forgiveness and says that he is only carrying out God's will. God has made the mystery, and He will provide the solution. The impious song of the sailors is heard again. Columbus sends Pedro to stop that song.

**Lines 107-122.** [*Diffidence*—want of self-confidence; আত্মপ্রত্যয়হীনতা; আত্মবিশ্বাসের অভাব। *Confidence*—firm trust; বিশ্বাস; প্রত্যয়। Pedro fears and respects Columbus too much to be able to speak out his mind freely.]

*More than two months*—Columbus started from Palos in Spain on 3rd August, 1492. *Shores of Spain*—coast of Spain; স্পেন দেশের উপকূল। *Receding*—going further and further away; দূরে সরিয়া বাওয়া। *Glittering*—shining bright; উজ্জ্বল। *Discovery*—আবিষ্কার। *You held.....discovery*—Columbus inspired his sailors with the bright hope of discovering land beyond the Atlantic Ocean.



Purchas, a writer of the 16th century, thus describes the incident : "At the very start when they lost sight of land, they broke into sighs and tears, many of them fearing never to see it again, whom Don Christopher comforted as well as he could with promises of rich discoveries ; and sailing that day eighteen leagues he reckoned no more than fifteen, diminishing the account to make them seem nearer home."

'Behind them was everything dear to the heart of man—country, family, friends, life itself ; before them everything was chaos, mystery and peril. In the perturbation of the moment, they despaired of ever more of seeing their homes. Many of the rugged seamen shed tears and some broke into loud lamentations. Columbus tried in every way to soothe their distress, describing the splendid countries to which he expected to conduct them, and promising them land, riches, and everything that could arouse their cupidity or inflame their imaginations ; nor were the promises made for deception, for he certainly believed that he should realize them all"—Washington Irving, *Life of Columbus*.

*We had faith*—We believed you. আমরা আপনার কথা বিশ্বাস করিয়াছিলাম।

*Followed*—came after ; পরে আসিল। *Day.....day—i.e.,* days passed. *Uncharted seas*—seas of which no chart or map has been made ; নানাচিহ্নবিহীন সমুদ্র। *Every ship has got a map of the various seas and the oceans.* This map is the guide of the sailors. Columbus was now sailing in the Western Atlantic. No navigator had ever been there before. No map of it had been drawn up.

Columbus, says Irving, made his own calculations this way : "He set it down that the earth was a terraqueous globe, which might be travelled round. The circumference he divided into twenty-four hours. Of these he imagined that fifteen hours had been known to the ancients ; the Portuguese had advanced the western frontier one hour more by the discovery of the Azores and Cape Verde Islands ; still about eight hours remained to be explored. This space he imagined to be occupied in great measure by the eastern regions of Asia. A navigator, therefore, pursuing a direct course from east to west must arrive at Asia or discover intervening land."

*Chart*—"navigator's sea map, with coast outlines, rocks, shoals etc." (C.O.D.) ; নাবিকদিগের সামুদ্রিক মানচিত্র।

*Page 66. I, at least, etc.*—Others may have complained ; I certainly believed in you.

*Expl.* *You held a glittering hope...I, at least, had faith* (ll. 109-112, *Page 65-66*)—The passage is from *The Discovery*. Pedro is speaking frankly to Columbus. Columbus has requested him to speak frankly what is in his mind. Pedro says that he and the sailors had faith in the voyage of discovery when they started two months ago from Spain with Columbus as their leader. Columbus held out the bright hope of discovering new countries. Pedro and the sailors had full confidence in Columbus. Their ships voyaged for days. Soon they were on unknown seas of which they had no charts to

guide their course. The long voyage and the unknown seas, the dangers that might happen—these could have destroyed their faith. Yet Pedro and the sailors retained their confidence in Columbus, Pedro himself, at least, had faith.

**N.B.** The note of sincerity in Pedro's speech is to be remarked.

[*With dignity*]=in a dignified manner. *A man.....learning=i.e., a man who has acquired learning*; বিদ্বান্ লোক। In those days literacy in Europe was rare. There was "a revival of learning" in the fifteenth century and this made many take to learning. *Natural phenomena*=natural objects or events; প্রাকৃতিক বস্তুসমূহ বা ঘটনাবলী। *Phenomena* is plural of *phenomenon* which means "an appearance", "an object of perception". *Unlettered*=uneducated; অশিক্ষিত। The word comes from *letters* (pl.)=learning; literary culture.

**N.B.** In course of their voyage the sailors of Columbus met with many natural phenomena. But being superstitious they got afraid. For example, once they saw great whales—creatures they had never seen before. They feared that these were waiting to devour them.

**Expl.** *I am a man.....might be* (ll. 112-114, Page 66)—This sentence occurs in *The Discovery*. It is said by Pedro to Columbus. Columbus thinks that, like other men, Pedro is losing his faith in Columbus's voyage of discovery. He asks Pedro what is in his mind, and this is Pedro's reply. Those were the days when most men—specially sailors, soldiers, etc.—were illiterate. This made them superstitious. When they saw any strange natural object or happening, they would be frightened. They took them as omens—divine signs of warning. Pedro says that he is not an ordinary sailor. He has acquired some learning. He is not superstitious. He sees strange natural happenings; but he is not surprised by them as the illiterate sailors are. He knows that there are scientific explanations. [Pedro says this in order to explain that even he cannot understand one very strange thing—the peculiar behaviour of the compass.]

*Confess*=admit; স্বীকার করা। *Knew some uneasiness*=felt somewhat uneasy; অবস্থি বোধ করিরাহিলাম। *Needle of the compass*=দিশ নির্দেশক সূঁচ।

*The compass*—or the mariner's compass, as it is sometimes called, is an instrument which shows direction by means of a needle which always points to the North. *Constant*=unchangeable; steadfast; অপরিবর্তনীয়; স্থির। *Laid*=put. *North-west*—the direction intermediate between the north and the west; উত্তর-পশ্চিম।

*The needle of the compass.....North-west*—In those days learned men believed that the needle of the compass should always point to the North. Pedro had some learning. When he saw that the needle of the compass, instead of pointing to the North, began to point to the North-west, he became uneasy and afraid. Pedro thought that Satan was

interfering with the forces of Nature and making the needle of the compass point to the North-west to lead the sailors to destruction. N.B. Of course the scientific knowledge of Pedro and the learned men of his time was defective. The needle of the compass does not point to the constant north (the geographical north) always. There are variations. This apparently strange behaviour of the compass has a scientific explanation. It is due to what scientists call the "angle of declination" of any particular place. This may be explained as follows :

The earth has two geographical poles called the north geographical pole and the south geographical pole. These are the extremes of an imaginary line passing through the centre of gravity of the earth. These represent the geographical north and the geographical south. Besides these, there are two magnetic poles called the north magnetic pole and the south magnetic pole. The needle of the compass always points to the north magnetic pole which is not the same as the north geographical pole. The geographical position of the country in which the compass is placed, regulates the movement of the compass-needle. In the case of Columbus, his ship was near the West Indies. Here the North-west on the compass corresponded to the magnetic north. Columbus and his crew did not know this scientific explanation. This explanation was obtained much later, after the discovery and location of the magnetic poles.

"In the usual navigable waters of the world, the variation alters from 30° to the east to 45° to the west of the geographical meridian, being westerly in the Atlantic and Indian Oceans and easterly in the Pacific"—*Encyclopædia Britannica*.

This is how Washington Irving describes the incident in his *Life of Columbus* :—"On the 13th of September in the evening, Columbus, for the first time, noticed the variation of the needle, a phenomenon which had never been remarked before. He at first made no mention of it but it soon attracted the attention of Pedro Gutierrez and the pilots and filled them with consternation. It seemed as though the very laws of nature were changing as they advanced and they were entering another world subject to unknown influences. They apprehended that the compass was about to lose its mysterious virtues, and, without this guide, what was to become of them in a vast and trackless ocean? Columbus tasked his science and ingenuity for reasons with which to allay their fears. He told them that the direction of the needle was not to the Pole star, but to some fixed and invisible point. The variation was not therefore caused by any fallacy in the compass but by the movement of the North Star itself.....The high opinion they entertained of Columbus as a profound astronomer gave weight to his theory and their alarm subsided."

**Expl.** But I confess.....*North-west* (ll. 126-129, Page 66)—This is from *The Discovery*. Pedro says this to Columbus. Pedro explains how he began to lose faith. He says that at first he had confidence in Columbus and his voyage of discovery. The sailors are illiterate. When they see any strange natural phenomenon, they become afraid. They think it is the work of Satan. Pedro says that he is a man of some learning. When he sees any strange natural phenomenon, he is not afraid. He knows that there is a scientific

explanation. But the needle of the compass 'suddenly pointing to the North-west instead of pointing to the North' is a very 'strange thing ; it is against the laws of nature and cannot have a scientific explanation. How is this possible ? Satan must be pointing the needle to the North-west to confuse the sailors and lead them to destruction. This extraordinary behaviour of the compass is making Pedro lose faith in Columbus and his voyage for discovering a New World.

**N.B.** Pedro is less superstitious than the other sailors. But he is superstitious. He is upset by the strange behaviour of the compass.

*Simpleton*—foolish person ; নিৰ্কৰ্ম ; বোকা । *Superstitious*—unreasonably credulous in supernatural things ; কুসংস্কারপূৰ্ণ । *There is.....clever*—A man may try to be more clever than he really is, or is intended by God to be. *Prying*—looking into as he should not look ; অত্যাৱশ্যে অত্যাৱশ্যে । *Mysteries*—hidden matters ; secrets ; things kept concealed by God ; রহস্য ; গোপনীয় বিষয় । *Which.....eyes*—which God did not mean us to see.

**Expl. I am not a child.....our eyes (ll. 117-120, Page 66)**—This is taken from the play, *The Discovery*. Here Pedro speaks to Columbus. He tells Columbus to give up the voyage. They are on unknown and uncharted seas. The needle of the compass, instead of pointing to the constant North, has suddenly begun to point to the North-west. The compass, their only guide on the trackless ocean, has thus become useless. Pedro is not an uneducated, superstitious sailor like the others. He is neither a child nor a fool to be afraid of natural phenomena. But even he has become afraid after seeing the strange behaviour of the compass. The compass pointing to the North-west (instead of to the North) is the work of Satan. It has no scientific explanation. Man should not be more clever than is intended by God. He should not try to know secrets which God does not intend him to know. Unlucky omens like the strange behaviour of the compass show that it is not God's will that Columbus should continue his voyage of discovery. He should abandon it. Columbus should return to Spain.

**N.B.** Pedro has not Columbus's vision and idealism. He is rather superstitious. He looks upon the peculiar behaviour of the compass as a sufficient ground for giving up the voyage of discovery.

*Humility*—humbleness ; meekness ; নম্রতা ; বিনয় । *Pursue*—stick to ; continue ; আগিৰা ধাকা ; চালনি । *In the face of*—in spite of ; সত্ত্বেও । *Portent*—omen ; sign ; অসদৃশ্যচক্ৰ চিহ্ন । *Ill-luck*—misfortune ; দুৰ্ভাগ্য ।

**Lines 123-130.** *Will*—wish ; desire ; ইচ্ছা । *Is that not enough ?*—Am I not the captain ? Is not my will sufficient for my subordinates ?

They should not question my authority. Their clear duty is to obey me and to follow wherever I lead.

[*Bowing his head* ]—bending down ; নীচ নীচু করিয়া । N.B. This is done in sign of submission. *I am answered*—I have got the answer to my question. I have nothing more to ask. N.B. Pedro submits to Columbus as his captain. But at the same time he is offended by Columbus's harsh language of authority ("It is my will"). At the request of Columbus, he was speaking frankly to him. Naturally Pedro did not expect this official manner and this harshness.

*Forgive me*—Columbus realises that he made a mistake in speaking harshly to Pedro. So he begs forgiveness. A quick temper and an unbridled tongue were among the defects of Columbus's character. Columbus himself also knew it.

*Curb*—(literally) chain or strap passing under lower jaw of horse, used as check. (অবদমন দ্রুত বা শৃঙ্খল) ; (hence) any check or restraint ; প্রতিবন্ধক ; প্রতিরোধ । *Oh*—how I wish for. *Unbridled*—uncontrolled ; অবশীভূত । *My worst enemy*—for it makes me say things which I ought not to say. Like an enemy, my tongue does me injury.

*A curb.....enemy* !—I wish that I could control my tongue ;—how very much I wish that I could stop my uncontrolled tongue in this way. *God's will*—Columbus believes that it is the will of God that he should continue the voyage. He looks upon himself as chosen by God from among men to discover a New World. *Suffice*—be enough ; যথেষ্ট হওয়া ।

*Expl. My will, friend...that suffice ?* (ll. 128-129, Page 66)—The passage is from Ould's play, *The Discovery*. Columbus with sincere conviction speaks these soothing words to Pedro. He has already hurt Pedro's feelings by saying harshly that it is his will that the voyage shall continue. He understands that he has done wrong and so he has asked for forgiveness. Now Columbus says that it is his will to continue the voyage of discovery because that is the will of God. It is God's will that Columbus should discover a New World ; it is Columbus's God-given mission. Columbus is merely carrying out the will of God. He is merely a servant, an instrument of God. Will this satisfy Pedro ?

N.B. Columbus is an impatient man but means well. He speaks hastily and harshly to Pedro. Immediately he apologises and tries to explain matters.

[*Appeased* ]—pacified ; soothed ; শান্ত ; প্রশান্ত । *Claim*—demand ; দাবী করা । *Claim your confidence*—presume to know the secret of your mind ; মনের গোপন কথা জানিবার স্বাধী করা । N.B. Pedro says this with wounded vanity.

Lines 131-137. [*Thundering* ]—in a voice like thunder, i.e., in a loud and threatening voice ; গর্জন করিয়া । N.B. Columbus again loses his temper because Pedro has not been soothed by his apology. *But I claim*

*yours*—But I demand to know the secret of your mind. *Blight*—lit., a disease of plants withering and destroying them; উদ্ভিদের রোগবিশেষ। But here the word is used in the sense of “a curse”. *A blight.....singing?*—a curse upon their song; উহাদের গান অভিশপ্ত হউক। *Bid them stop*—Order the sailors to stop their singing.

[*Goes off*—i.e., leaves the stage. *Air*—appearance; look; আকৃতি; মুখের চেহারা। *Discontent*—dissatisfaction; অসন্তোষ। *Muttering*—speaking to oneself in a low voice; murmuring; অমুচ্চবরে আপন মনে বলিয়া যাওয়া।]

*Mystery*—secret; রহস্য। *Implant*—plant; put in the mind. *Solve*—unravel; সন্ধান করা। *Mysteries*—things which have no explanation apparently. *Provide*—supply; furnish; জোগান। *Solution*—answer; explanation; সন্ধান; ব্যাখ্যা। This reveals Columbus's firm faith in God.

**Expl. Mystery? Would God...the solution? (C.U. 1942)**  
(*il.* 135-136, *Page* 66)—This is taken from the play, *The Discovery*. The words are spoken by Columbus to himself. Pedro has said that there are some mysteries which God does not want that man should try to know. Columbus is trying to pry into such a mystery by sailing to discover a New World. So Pedro has asked Columbus to give up the voyage. Columbus is revolving the words of Pedro in his mind. He firmly believes that there is land beyond the Atlantic Ocean. So he asks himself if it is really a mystery that he is trying to solve. Suppose it is a mystery—something secret, hidden from human eyes. God has placed within him the desire of solving this mystery—of knowing the unknown. And since God has given him the desire to solve the mystery, He will also show him the way to solve the mystery. With God's help Columbus will succeed in discovering new land.

**N.B.** Columbus's faith in God is strong. (See his speech on *Page* 68).

[*The steps*—stairs leading up to the poop. *Startled*—taken by surprise; চমকিত। Columbus thought that he was alone but was surprised to find somebody else.]

**Grammar, etc**—*Confidence* (n.); *confident* (adj.); *confide* (vb.). *Phenomena* (pl.); *phenomenon* (sing.). It is a Greek word. *Confess* (vb.); *confession* (n.). *Humility* (n.); *humble* (adj. and vb.). He *humbled* himself before God. *Pursue* (vb.); *pursuit* (n.); *Suffice* (vb.); *sufficient* (adj.); *sufficiency* (n.); *sufficiently* (adv.). *Mystery* (n.); *mysterious* (adj.). *Solve* (vb.); *solution* (n.); *soluble* (adj.).

বঙ্গানুবাদ—

*Pedro* (প্রথমে সন্ধোচের সহিত, কিন্তু দ্রুত আত্ম-প্রত্যয় লাভ করিয়া)। আজ ১১ই অক্টোবর—স্পেনের উপকূল আমাদের চোখের সামনে থেকে সরে যাবার পর ছ'নালের বৈদ্য অতীত হয়ে গেছে। আপনি আমাদের সামনে নূতন বেশ আবিষ্কারের এক উজ্জ্বল আশায় ছবি খরেছিলেন, এবং আমরা আপনাকে বিশ্বাস করেছিলাম। দিনের পর দিন গেল এবং নীত্রই

আমরা অজানা, নানচিত্রবিহীন সমুদ্রের মধ্যে এসে পড়লাম, কিন্তু তবুও আমাদের বিশ্বাস অক্ষুণ্ণ ছিল...অস্তিত্ব, আমার বিশ্বাস অক্ষুণ্ণ ছিল; [মর্যাদা-সচেতন পরে] আমার সান্নাৎ কিছু বিজ্ঞা আছে, অর্শাক্তের নত প্রাকৃতিক ঘটনা দেখে আমি সহজে বিভ্রিত হই না। কিন্তু আমি স্বীকার করছি যে, যখন কাম্বাসের 'কাটা' অবিচলিতভাবে উত্তর দিক নির্দেশ না করে' যেন শরতানের নিয়ন্ত্রণ মত লাফিয়ে উঠে' উত্তর-পশ্চিম দিক নির্দেশ করতে লাগল তখন আমি একটু অশান্তি বোধ করেছিলাম। আমি শিশু কিংবা বোকা নই—কিংবা একজন কুনসারামের সাধারণ নাবিকও নই; কিন্তু আমি বলছি অতি চানাক হওয়াও কিছু নয়, যে সকল অজ্ঞেয় রহস্য আমাদের দৃষ্টির অন্তরালে লুকানো রয়েছে, সেগুলি দেখবার জন্য অত্যাশ কৌতুহল প্রকাশ করা আমাদের উচিত নয়। কারণে, অত্যন্ত বিনয়ের সহিত: আপনাকে ভিজ্ঞাসা করছি, চারদিকে দুর্ভাগ্যের যে সকল দুর্লক্ষ দেখা যাচ্ছে, সে সব সম্বন্ধে আমাদের এই সন্দেহযুক্তা চালান ভগবানের ইচ্ছা কি?

*Columbus* (অবীরভাবে) এ আমার ইচ্ছা। তাই কি যথেষ্ট নয়?

*Pedro* (নম্রক অবনত করিয়া)। আমি উত্তর পেয়েছি।

*Columbus* (তাড়াতাড়ি)। Don Pedro, আমার কমা কর। আমার চিহ্না সং করার জন্য একটি শিকল—ও: আমার অনন্তত চিহ্নার জন্য একটি শিকল চাই; এই চিহ্নাৎ আমার সব চেয়ে বড় শত্রু। (আরও শাস্তভাবে) বন্ধ, আমার ইচ্ছা, কেন না, এই-ই ভগবানের ইচ্ছা। এ উত্তর যথেষ্ট হবে কি?

*Pedro*. (তুষ্ট না হইয়া)। মহাশয়, আপনার মনের গোপন কথা জানবার দাবী আমি করি না।

*Columbus* (পুনরায় গর্জন করিয়া)। কিন্তু আমি তোমার মনের কথা জানবার দাবী করি। (নাবিকদিগের গানের শব্দ পুনরায় শোনা গেল)। ওদের গান অতিশয় হোক। ওদের ধামতে বল। [*Pedro* অসন্তোষের ভাবে চলে গেল। যখন একা রইলেন, তখন *Columbus* সাগরের দিকে তাকাতে লাগলেন। অক্ষুণ্ণবরে বলতে লাগলেন] রহস্য? ভগবান কি মানুষের মনে রহস্যের সমাধান করবার ইচ্ছাই সেবেন, আর সেই রহস্যের সমাধান সেবেন না? [হঠাৎ *Pepe* মিড়ি বাহিয়া ঘাহাতের পিছনদিকের সর্বোচ্চ পাটাতনে সোড়াইয়া আসিল। *Columbus* চমকিয়া উঠিলেন] ও কে?

#### Lines 138-166

**Summary**—The page-boy *Pepe* comes up to meet *Columbus*. *Columbus* is surprised to find him there. He asks *Pepe* why he has not gone down to where the sailors are. *Pepe* replies that he is more fond of the company of *Columbus* than that of the sailors. He, moreover, tells *Columbus* that while all the other sailors doubt him, he does not doubt. *Pepe* alone has faith in *Columbus*. He warns *Columbus* to be careful, for the sailors are desperate. The song of the sailors is heard again.

**Lines 138-147** *Me—i.e.*, it is I. "It is me" is a colloquialism, and grammatically wrong. [*Frowning*]=looking at him with displeasure; knitting brows; অকুটি করিয়া। *Columbus* frowned because he did not like anybody overhearing his conversation with *Pedro*. *There—i.e.*, on the quarter-deck. *All the time*—while he was busy talking with *Pedro*.

*Please*—If you please, sir. It is a polite form of expression. Pepe here offers an excuse why he is on the quarter-deck. *Off duty*—not on duty ; কর্তব্য হইতে অবসরকাল। [*On* and *Off* are opposite expressions, respectively meaning "engaged in" and "enjoying leisure from" Thus we have *on duty* and *off duty*, *on work* and *off work*, etc.]

*Down below*—in the fore-castle (i.e., the forepart of the ship under the main deck) where the sailors live. *Then why.....below ?*—What Columbus implies is this : If Pepe is off duty he should be down in the fore-castle with the other sailors and not up on the quarter-deck with the officers.

[*Whimsically*]—capriciously ; আকস্মিকভিত্তি ধ্যানের ভাবে। *Privileged*—permitted to enjoy special advantage ; specially favoured ; বিশেষ অধিকার-প্রাপ্ত ; বিশেষরূপে অহুগ্ৰহীত। *Prefer*—like better ; choose rather ; বেশী পছন্দ করা ; বরপছন্দ মনে করা। *Theirs*—their company, i.e., the company of the sailors. *Am I in the way*—Am I an obstacle to you ? আমি আপনাদের কোন অহুবিধা করছি কি ? It is an indirect way of asking if Columbus wants Pepe to go away.

Page 67. [*Humouring*]—soothing him by allowing him to remain ; আনন্দের ভাবে ; মনোরঞ্জন করিয়া। Columbus finds that the boy has been grieved and tries to please him. *What a boy!*—what a peculiar boy to prefer my company to that of the sailors ! কেঁ হেজ ! Columbus says this with tenderness. *They*—the sailors. *Preference*—i.e., Pepe's liking of the company of Columbus better than that of the sailors.

Lines 148-157. *'Sh*—as if an abbreviation of hush (*The Shorter Oxford English Dictionary*) ; ছপ, ছপ। *Get you gone*—go away. [*Reluctantly*]—unwillingly ; অসিদ্ধক ভাবে। *Here*—come here ; এখানে এস। As Pepe is going, Columbus stops him. *You heard*—Did you hear ? *He is the best*—Of all the men in the ship, Pedro is the most loyal and most faithful to Columbus.

N.B. But even Pedro has begun to have doubts about Columbus. Other sailors have lost all faith in Columbus. This is Pepe's meaning.

[*Bitterly*]—ভিত্তিভাবে। [*Eagerly*]—Pepe is anxious to point out that he never doubts Columbus. [*Impetuously*]—eagerly ; আগ্রহের সহিত।

Lines 158-166. *You are.....faith*—You are young and so you have faith. Youth is the time of idealism. Youth and idealism go together.

N.B. The implication is that as a man grows old, he gradually loses faith in noble ideals. Pepe is youthful and has faith in Columbus and believes that he will be successful in his voyage of discovery. *Thank you*—Columbus is grateful to Pepe for the latter's faith in him.

Expl. *You are young...boy* (ll. 158-159, Page 67)—The passage is from Ould's play, *The Discovery*. Columbus is speaking to Pepe, his young page-boy. Pepe has told Columbus that all sailors on the ship, *Santa Maria*, have lost confidence in Columbus, their captain.



Only Pepe has faith in Columbus and his plan to discover a New World. The sailors' loss of faith in him bitterly disappoints Columbus. But Pepe's faith pleases him. Columbus says that Pepe has faith because he is young. Youth is the time for idealism. The sailors growing older have lost faith in all noble ideals. Columbus thanks Pepe for his loyalty and faith.

**N.B.** Columbus knows that generally men are idealists in youth and lose their idealism in later years. Pepe's youthful idealism pleases him. But Columbus himself retains his idealism undimmed even at the age of forty-six.

*Horrible*—hideous ; shocking ; অত্যাশ্চর্য ; বিকট । *It.....forget*—Drinking makes the sailors forget the hardships of their life. *Poor fellows*—unfortunate men ; হতাশাগ্রস্ত লোকসকল । Columbus feels some sympathy for the sailors. [*Approaching nearer*—so as to speak in a whisper. **N.B.** Pepe has come really to give Columbus warning. *Desperate*—rash ; reckless ; গৌরৱ ; বয়িরা । Pepe here gives a hint to Columbus that the sailors may lay violent hands on him. [*Surges up*—rises up ; swells up ; ভয়ঙ্করিত হইয়া উঠা । *Growl*—angry murmur ; ক্রুদ্ধ অভিযোগ ।]

**Grammar, etc.**—*Off*—prep., obj. 'duty'. *Prefer* (vb.) ; *preference* (n.) ; *preferable* (adj.). The appropriate preposition after 'prefer' is 'to'.

বঙ্গানুবাদ—

*Pepe.* আমি, কাম্পেন—Pepe ।

*Columbus* (তাহার প্রতি ক্রকুটি করিয়া) । তুমি কি সবখানি সময় শুধানে ছিলে ?

*Pepe.* মহাশয়, আমার এখন কাজ নেই ।

*Columbus.* তা'হলে তুমি এখন নীচে যাও নি কেন ?

*Pepe* ( নিজকে বিশেষ অনুগ্রহীত জানিয়া, আবদারমিশ্রিত খেরালের ভাবে ) । আমি ওদের ( নাবিকদের ) সঙ্গে চেয়ে আপনার সঙ্গে বেঁটা পছন্দ করি । ( নীচের দিক দেখাইয়া ) মহাশয়, আমি এখানে আপনার কোন অহবিধা করছি ? ( অর্থাৎ, আমি চলে যাব কি ? )

*Columbus* ( আদরের ভাবে ) । আচ্ছা হলে । তোমার এই পছন্দ সবকিছু তা'রা কি বলে ?

*Pepe.* আমি তা'দের সঙ্গে কথা বলি না । আমি তা'দের ঘৃণা করি ।

*Columbus.* চুপ, চুপ, Pepe । আর তুমি চলে যাও ! [*Pepe* অনিচ্ছার সহিত ফিরিল ।] তাড়াতাড়ি ! [ বালকটি আরও তাড়াতাড়ি চলিতে লাগিল ।] এখানে ! Don Pedro কি বলেছে তুমি শুনেছ ?

*Pepe.* হাঁ, কাম্পেন । এবং তিনিই হচ্ছেন সব চেয়ে ভাল.....

*Columbus.* কিন্তু তা'র মনেও সন্দেহ এসেছে.....

*Pepe.* প্রত্যেকেরই মনে সন্দেহ এসেছে.....আমি ছাড়া ।

*Columbus* ( ভিজভাবে ) । সবাই.....

*Pepe* ( ব্যগ্রতার সহিত ) । আমি ছাড়া, কাম্পেন, আমি ছাড়া ।

[ সে প্রবল আগ্রহের সহিত তাঁহার কাছে গেল । ]

*Columbus* [ বালকটির মাধুর্য একখানি হাত রাখিয়া ] । তোমার বয়স অল্প, তাই তোমার বিশ্বাস অল্প আছে । বালক, তোমায় ধন্তবাদ । [ নাবিকদের গান আবার শোনা গেল । ]

*Pepe.* তা'রা ববন খুব বেশী সব খায়, তখন তা'রা ভয়কর হয়ে ওঠে। তা'রা বলে, এ তা'দের সব ভুলিয়ে দেয়।

*Columbus.* হতভাগ্য বেচারী সব!

*Pepe.* [আরও অগ্রসর হইয়া]। কাপ্তেন, সাবধান ইউন। ওরা সময় সময় মরিয়া হয়ে ওঠে।

[গান ক্রম্ভ অভিযোগের মূলে উছলিয়া উঠিতে লাগিল।]

#### Lines 167-195

**Summary**—Columbus is annoyed to find that the sailors are still singing their impious song. Pedro returns to inform him that the sailors refuse to obey his order to stop singing. Columbus is furious with rage. He then finds a sailor named Francisco moving about on the quarter-deck. He scolds Francisco for being on the quarter-deck without having anything to do there. He says that he will no longer brook the indiscipline of the crew. Francisco says that he has come to warn Columbus of the danger that he is in. The sailors refuse to go on and may lay violent hands on Columbus. Columbus replies that danger is the breath of his life. He does not fear it.

**Lines 167-177.** *That*—the fact that the sailors are still singing. *Ugly*—bad, because it shows a spirit of indiscipline. *Bade*—ordered. *You think*—This is said to Pepe. *They*—the sailors. *Dangerous*—to Columbus. [*Go out*]=leave the stage. *Well, Don Pedro?*—i.e., what have you to say, Don Pedro? *Their singing.....roar*—They are no longer singing but are roaring. *Roar*—thundering sound; গর্জন। It is no longer a merry song but a defiant roar. *Deepening*—becoming deeper and deeper, i.e., increasing; ক্রমশঃ গভীর হওয়া অর্থাৎ বৃদ্ধি পাওয়া; ক্রমবর্ধমান। *Discontent*—dissatisfaction; অসন্তোষ। *Ominous*—foreboding evil; অশুভ-সূচক; অশুভ। *The deepening.....ominous*—The gradual increase of their discontent as expressed in their defiant singing, spells danger.

*Ignore*—refuse to take notice of; wilfully disregard; অগ্রাহ্য করা; অজিহা করা। *My order*—to stop singing. [*Furious*]=mad with anger; ক্রোধোন্মত্ত। *Make an example of*—punish so as to serve as a warning to others; অথ বহুকালক দৃষ্টান্ত করিবার জন্য শাস্তি দেওয়া। Columbus wants to punish one of the sailors severely so that this example will serve as a warning to the other sailors.

**N.B.** In the phrase "to make an example of" the word *example* means "warning to others." The whole phrase means "to punish."

*One of them*—one of the sailors. *Hallo*—It is an interjection calling attention; ওহে। *Sneaking*—slinking; going about furtively; চুপি চুপি ঘুরিয়া বেড়ান। *Sneaking* also means "mean"; হীন; নীচ। Both the meanings are applicable here. Columbus means this: Francisco is moving stealthily on the deck; he is at the same time a mean, cowardly fellow. *Mischief-maker*—one who makes mischief or creates trouble; অনিষ্ট উৎপাদনকারী। *Crawling*—moving slowly; আতে আতে চলা। *What...deck?*

—Who is that mean and cowardly fellow stealthily moving on this deck ? What mischief are you trying to make ? *Show yourself !*—Reveal yourself ; come to me. [Note Columbus's courage ; he always dominates the situation].

Lines 178-186. *Francisco*—to be pronounced as *Frahn*—*this—co. And I'm.....maker*—Francisco resents the words of Columbus and openly protests—“I am not a mean fellow bent on any mischief.”

Page 68. *Behave*—act ; কাজ করা ; আচরণ করা । *As one*—like a mischief-maker. *Why...one*—If you are not, why are you acting like a cowardly mischief-maker ? *Here*—on the quarter-deck. *Send for you*—Ask you to come ; তোমাকে আনিতে বলিছি । *Discipline*—submission to order and rule ; শাসনাধীনতা ; নিয়ন্ত্রণ । *Obsolete*—out of use ; out of date ; অপ্রচলিত ; লুপ্ত ; বাতিল । *Ocean Sea*—সাগর । *Is.....Sea ?*—Is discipline not to be observed in mid-ocean ? Are sailors to be disobedient to their officers ? *Jack*—an ordinary man. The word is a familiar form of the name *John*. It is also the common name of a sailor ; রানা ছায়া (বা সাধারণ লোক) ; সাধারণ লাবিক । *Master*—superior ; উর্দ্ধতন কর্মচারী ; প্রভু । *Is, Jack.....master nowadays ?*—Is there to be no difference between a common seaman and an officer ? Is an ordinary sailor equal to his captain in these days ? Why do you, an ordinary sailor, come to the quarter-deck which is reserved for officers ?

Expl. *Then why...master nowadays ?* (ll. 181-183, Page 68)—This is taken from the play, *The Discovery*. Columbus finds Francisco, a common sailor, moving about on the quarter-deck and strongly rebukes him. He calls the sailor ‘a sneaking mischief-maker’. The sailor protests. This makes Columbus still more furious. He asks the sailor that if he is not a mischief-maker, why he is acting like one. The ordinary sailor should not be on the quarter-deck which is reserved for officers. Francisco has not been asked by Columbus to come to the quarter-deck. He should not come there unless asked to do so. It is an act of indiscipline. It is to be strongly condemned. Is discipline not to be observed in mid-ocean ? Is there no distinction between an ordinary sailor and his officer or captain ? Is an ordinary sailor equal to his captain in these days ? Surely Francisco should know the distinction and act accordingly.

N.B. Note that Columbus has a strong sense of discipline.

*Sting*—give pain ; বাতনা দেয় । *Are meant to*—are intended to give pain. *Mumbling*—indistinct utterances ; উল্লেখ করা । To mumble is to “speak indistinctly”. *Grumbling*—murmuring complaints ; অসন্তোষ প্রকাশ ; গল্পগল্প করা । The two words “ *mumbling*” and “ *grumbling*” mean almost the same thing and refer to the constant murmuring of the crew. The double expression gives emphasis to what Columbus wants to say.

**Lines 187-195.** *Warn*—caution ; give you notice of danger ; সারণন করা । *Temper*—disposition of mind ; মেজাজ । *Dangerous*—to Columbus ; Columbus এর পক্ষে বিপজ্জনক । We already know that the crew have plotted to murder Columbus and turn the ship towards Spain.

*Breath of my life*—life-breath ; জীবন-বায়ু । *Danger.....life*—Danger is as necessary to my life as life-breath itself. I cannot live without it. *Doubt*—hesitate to believe ; বিশ্বাস করিতে সন্দেহ হওয়া । *I lived*—that I lived. *Outside*—away from ; দূরে ; সীমানার বাইরে ।

**Expl.** *Danger is the breath...outside danger* (ll. 189-190, Page 68)—This is taken from the play, *The Discovery*. Francisco warns Columbus that the temper of the crew is dangerous. To this Columbus replies that he does not fear danger. Danger is to him like his life-breath. It is as essential to him as the air he breathes. In fact, he cannot feel that he is really alive if there is no danger in his life. If he lives away from danger, it seems to him that he does not really live.

**N.B.** These words show the high courage of Columbus. He is unmoved in the midst of danger.

[*Springing*—coming out suddenly ; হঠাৎ বাহির হইয়া । *Spasmodically*—in fits ; intermittently ; থাকিয়া থাকিয়া । This shows that the sailors are all afraid of Columbus. They can speak to him only when they are goaded to desperation.] *Endurance*—patience ; সহ্যশক্তি । *Go on*—continue the voyage. *Respect*—hold in honour ; সম্মান করি । *Person*—bodily form ; শরীর ; দেহ । *Violence*—outrage ; force ; অত্যাচার ; জুলুম । *Do not.....used*—do not wish that you should be treated with force—that any injury should be done to your person. Francisco refers to the plot of the sailors to murder Columbus. *Mortal*—living being ; প্রাণী ।

**Expl.** *I warn you...unknown seas* (ll. 192-195, Page 68)—This is taken from the play, *The Discovery*. These words are spoken by Francisco to Columbus. He warns Columbus of the risk he is running. The sailors are weary of the voyage. They are plotting to murder Columbus. But Francisco respects Columbus and does not wish that any bodily injury should be done to him. At the same time Francisco wants to present the case of the sailors to Columbus. The sailors have just cause for grievance. At the bidding of Columbus they have been sailing endlessly on unknown and uncharted seas where no sailor has ever been before. They have reached the limits of their endurance. They are human beings and cannot endure more.

**N.B.** Francisco indirectly suggests that Columbus should give up the idea of discovering a New World and should return to Spain. He thinks that he is trying to be fair to Columbus as well as to the sailors.

**Grammar, etc.**—*Dangerous* (adj.); *danger* (n.); *endanger* (vb.). *Deepening* (verbal n.); *deepen* (vb.); *deep* (adj.); *depth* (n.). *Mischief* (n.); *mischievous* (adj.). *Breath* (n.); *breathe* (vb.). *Violence* (n.); *violent* (adj.).

বসাহুবাণ।—

**Columbus.** এ বড় বক্সি বাণীর হচ্ছে। আমি Don Pedroকে ওদের ঝানিয়ে দিতে বলেছিলাম। তা' হলে তুমি মনে কর যে ওরা (নাবিকেরা) বিপদজনক হয়ে উঠতে পারে। [Don Pedro কিরিয় আসিল।] যাও, ছোকরা। [Pepe সরিয়া গেল, কিন্তু চলিয়া গেল না।] কি, Don Pedro? ওদের গান যে ক্রমে গর্জনে পরিণত হল? ওদের অসন্তোষের ক্রমবর্ধমান চীৎকার অদম্বলের সূচনা করছে। [চীৎকার ক্রমশঃ বাড়িয়া চলিল।]

**Pedro.** কাস্তেন, ওরা আবার ছবুন অগ্রাহ্য করছে।

**Columbus** [ক্রোধে নিশ্চ হইয়া।] আমি ওদের একজনকে ধরে এমন শাস্তি দেব যা' সকলের পক্ষে দুর্ভাগ্যহল হয়ে থাকবে। [হঠাৎ।] ওহে, ওখানে কে? পাটাতনের উপর ওখানে লুকিয়ে লুকিয়ে চোরের নত আঙুলে আঙুলে চলছে কোন্ অনর্থকারী? বেড়িয়ে এস।

[Francisco ডানদিক হইতে বাহির হইয়া আসিল।]

**Columbus.** শোন, Francisco—তুমি না কি?

**Francisco.** হী মহাশয়। কিন্তু আমি চোরের নত লুকিয়ে-চলা অনর্থকারী নই।

**Columbus.** তা'হলে সে রকম আচরণ করছ কেন? তুমি এখানে এসেছ কেন? আমি কি তোমাকে এখানে আসতে বলেছি? মহানায়কের শূক কি নিরনায়কগুণিতা অপ্রচলিত হয়ে গেছে? আজকাল একজন গাধারও নাবিক তা'র ননিবেরই সমান হয়ে উঠল না কি?

**Francisco** (বিনীতভাবে)। মহাশয়, আপনায় কথা নর্গাষ্টিক যন্ত্রণাদায়ক।

**Columbus.** সেই উদ্দেশ্যেই কথা বলছি। নাবিকদের অনবরত গুচ্ছ, গুচ্ছ, ও গচ্ছ, গচ্ছ আমি আর সহিতে পারছি না। আমি বহুবিন সম্ম করছি।

**Francisco.** মহাশয়, আমি আপনাকে সাবধান করতে এসেছি। নাবিকদের সন্মোচন বিপদজনক।

**Columbus.** বিপদ আবার প্রাণ-বাহু বরুণ। বিপদ থেকে দূরে থাকলে আমার মনে সন্দেহ জাগবে যে, আমি বেঁচে আছি কি না।

**Francisco** [কথামূলক ভাষায় ধামিরা তাহার মুখ হইতে বাহির হইতে লাগিল।] আনাদের সহশক্তি চলে গেছে। আমরা আর এগোতে অস্বীকার করছি। আমি আপনাকে সাবধান করছি। আমি আপনাকে প্রজ্ঞা করি এবং আপনায় শরীরের উপর কোনরূপ বলপ্রয়োগ হয়, তা' আমি দেখতে চাই না; কিন্তু অজানা কারণে এই অসুস্থতা যাজা—এ মানুষের সম্বন্ধে অস্বীকার।

#### Lines 196-220

**Summary**—Leaving the ship in charge of Pedro, Columbus pleads with Francisco and tries to convince him of the greatness of the mission he (Columbus) has undertaken. Personally Columbus is an insignificant person; but God has chosen him to work His will and he must succeed. Columbus will discover the great world beyond the seas and will spread the gospel of Christ to the whole world. But Francisco is not convinced. He says that Columbus is demanding too great a sacrifice from the sailors. They are simple men and long to return to their homes.

**Lines 196-211.** *The ship.....hands*—Columbus requests Pedro to take charge of the ship. As captain, Columbus cannot argue with his subordinates. It means lowering his prestige. The captain orders, he does not argue. So Columbus resigns the captaincy temporarily, and makes over charge to Pedro. Then he argues and tries to persuade Francisco. *Our friend—i.e.,* Francisco. *As man to man—i.e.,* on a footing of equality—not as master speaking to a servant ; সমানে সমানে ; প্রভু-হত্যের সহিত কথা বলিতেছেন এভাবে নয় ।

*Goes on to the poop*—to steer the ship. *His voice gentler*—Notice the change in Columbus. He knows how to deal with a difficult situation. *Ingratulating*—trying to secure the good will or win the favour (of Francisco) ; সন্নিহিত লাভের বা খুসী করিবার চেষ্টাপূর্ণ । *Shifts*—changes. *Shifts from foot to foot*—uneasily moves from one foot to another as a nervous-man frequently does. He feels uncomfortable,—so now he rests on one foot and then changes to another. *Nervous*—timid ; afraid ; ভীত । *Unaccustomed*—not used to ; অনভ্যস্ত । *Propinquity*—nearness ; সন্নিহিত । Francisco is not used to be so near Columbus and is afraid.]

*Plead with*—try to persuade ; make earnest appeal to ; বশতে আনিবার চেষ্টা করা ; সন্নিবন্ধ অহুরোধ করা । *Working*—performance ; fulfilment ; সম্পাদন । *There are.....will*—God performs His will through His chosen men. *I am such a man*—Here we find Columbus's faith in God. *Merit*—excellence ; worth ; গুণ ; কৃতিত্ব । *Instruments*—tools ; যন্ত্র ।

**Expl. There are men...instruments of God (ll. 201-203, Page 68)**—This is taken from the play, *The Discovery*. Here Columbus is speaking to Francisco. He is trying to convince Francisco that his is a divine mission. It is God's will that a new world should be discovered. And God has appointed Columbus to work His will. Columbus himself is a humble individual having no special worth in him. He is merely an instrument in the hand of God. He is no better than the ship in which they are sailing. God is using both him and the ship as instruments for effecting the discovery He has willed. Columbus must continue the voyage and discover the New World.

**N.B.** These words reveal Columbus's humility and faith in God. He takes no credit for himself but attributes everything to God. He is doing God's work—not his own.

*Oddly*—strangely ; অদ্ভুতভাবে । Columbus does not consider himself to be a fit instrument of God. So he speaks of God's choice as an odd one. *Served His purpose*—done His work ; তাঁহার কাজ করিত । *Withstand*—resist ; oppose ; ; বাধা দেওয়া । *Who shall withstand me ?*—No power on earth can oppose me. I am bound to be successful in my attempt. Columbus speaks as one inspired. *The corners of the earth*—the four quarters of the earth, *i.e.,* all the regions of the world ; পৃথিবীর চারিদিক, অর্থাৎ

‘পৃথিবীর সকল দেশ। In the phrase “*all the corners of the earth*”, the word *corners* means “quarter, region.” *Linked up*—connected ; joined together ; মিলিত ; ঐকিত। *Saviour*—deliverer ; redeemer ; উদ্ধারকর্তা ; জাগকর্তা।

Here Jesus Christ is meant. Christians look upon him as the saviour of mankind. They believe that by laying down his life for the sins of mankind Jesus Christ saved them from spiritual death. *The four corners... Saviour—i.e.*, Christianity is to be spread to all the regions of the earth. N.B. The different countries of the world are to be united in the knowledge of Christ. The undiscovered New World is to be discovered. And Christianity is to be spread there as it has been spread in the Old World.

*The four corners of the earth—i.e.*, all parts of the earth including the most distant countries.

N.B. The expression, “the four corners of the earth” is from Chapter X of the *Acts*, Verses 9-16.

This passage of the Bible is thus interpreted : Peter is asked by God to preach Christianity to the Jews and also to Gentiles, *i.e.*, non-Jews. So Christianity is to be spread throughout the world. Also Columbus regards this as his God-given mission ; he is to discover the New World and to spread Christianity there.

**Expl. Sometimes He chooses oddly...their Saviour (ll. 204-207, Page 68)**—This is taken from the play, *The Discovery*. Here Columbus speaks to Francisco. Columbus feels that his is a divine mission. He has been chosen by God to discover a New World. Sometimes God makes a strange choice. God might have chosen a stronger man than Columbus who could have done the work better ; but He chose Columbus. Columbus may be a weak man, altogether unfit for his divine mission. But since God has chosen him, no power on earth will be able to resist him. Columbus is bound to be successful. He will discover the New World and spread Christianity there. Thus Christianity will spread to the remote parts of the world. The different countries of the world will come to know how Christ laid down his life for the sins of man and thus saved man from spiritual death. The knowledge of Jesus Christ will serve as a connecting-link uniting the different countries of the world into one whole.

Add notes on *Saviour* and *four corners*.

N.B. Note Columbus's deep faith in God and also his eager enthusiasm to spread Christianity. He is an explorer. Also he is a Christian missionary.

*Lifted*—raised ; উত্তোলন করিয়াছি। *Veil*—curtain ; covering ; পর্দা ; আবরণ। *Lifted the veils*—brought to light ; revealed ; প্রকাশ করিয়াছি। *Obscured*—concealed ; hid ; লুকাইয়া রাখিয়াছিল। *Prophecies*—predictions ; ভবিষ্যদ্বাণী সমূহ। *Holy Writ*—the Bible. [The expression *Holy Writ* literally means “sacred writings collectively,” but it is specially applied

to the Bible.] *Prophecies of the Holy Writ*—In the Bible there are passages predicting that Christianity will one day spread to the remote countries of the world. Columbus is here referring to those predictions. He is on the eve of a new discovery. This discovery will fulfil the predictions of the Bible in a better sense than ever before. For Christianity will spread to lands not known before.

*Ordained*—destined ; decreed ; पूर्वनिर्दिष्ट ; पूर्वनिश्चित । *Chosen among all men*—selected above others. Columbus feels that God has shown him special favour by selecting him to be the discoverer of a New World.

N.B. Washington Irving says, "A deep religious sentiment mingled with his thoughts ; he looked upon himself as chosen from among men and he read of his discovery as foretold in Holy Writ and shadowed forth darkly in the prophecies. The ends of the earth were to be brought together and all nations and tongues and languages united under the banners of the Redeemer."

*That great world*—This is the continent of America. *Beyond the ocean*—to the west of the Atlantic Ocean. *Heaven*—God.

**Expl. I have lifted...** *Heaven exists* (ll. 207-211, Page 68)—This is taken from the play, *The Discovery*. Here Columbus speaks to Francisco. Columbus has firm faith that there is a New World beyond the Atlantic Ocean. There are many passages in the Holy Bible which predicted to him of this. God has chosen him to be the discoverer of that New World. In this faith Columbus is sailing on and on. Columbus has another nobler aspiration. That is to preach Christianity to the New land about to be discovered. In the Bible there are predictions that Christianity will one day spread to the remote countries of the world. The full meaning of these predictions has not been understood so long. For men have no idea that there are still undiscovered countries beyond the seas. By discovering new countries and spreading Christianity there, Columbus will fulfil the predictions of the Bible. He will make the full meaning of those predictions clear to all men. Columbus is thankful to God that He has chosen him to do all this. His faith in the existence of a New World is as deep as his faith in the existence of God Himself.

N.B. Columbus's faith in God and deep religious enthusiasm are to be noted.

**Lines 212-220.** *Simple men*—ordinary men, i.e., the common sailors. *Must.....knowledge ?*—Here Francisco argues with Columbus. Columbus may have faith and knowledge that there is a New World beyond the seas. That knowledge may enable him to endure the hardships of the voyage. But the sailors of Columbus are ordinary men. They have not the knowledge of Columbus. Why should they suffer because of Columbus's knowledge ? *Knowledge*—rather, faith that there is a New World beyond the seas.

*Simple.....duty*—i.e., the sailors should only do their duty. They should simply obey Columbus and do what they are asked to do.



N.B. Note the significance of Columbus's words. Idealism upholds men of genius like Columbus. Duty should uphold simpler men. That is Columbus's solution.

Page 69. *Limits*—bounds ; restrictions ; সীমা। *There are.....duty*—Man can do many things for duty, but not everything. There are certain things which man cannot do even for the sake of duty. *Give up*—resign ; part with ; ত্যাগ করা। *Gain*—profit ; লাভ। *Ask*—demand ; দাবী করা। *Too much*—too great a sacrifice for your glory—so that you, and not we, may have glory. Note the sting in Francisco's words. The glory will all be Columbus's—the sailors will have no share. *Glory*—fame ; গৌরব ; ক্যাতি। *We.....God*—We have not been selected by God ; ভগবান্ আনান্বিত্যক নিৰ্বাচন করেন নাই।

N.B. Francisco is emphasising the contrast between Columbus and the sailors.

*Open up*—reveal ; discover ; প্রকাশ করা ; আবিষ্কার করা। *New ways*—new routes ; নূতন পথ। Remember that Columbus's aim was to find a new route to India. *Sick*—pining ; eagerly longing ; আত্মন বাসনাৰ্প। *Sick.....homes*—in one word home-sick.

*Expl. Country, family...for our homes (ll.217-220, Page 69)*—This is taken from the play, *The Discovery*. These words are spoken to Columbus by Francisco. Here Francisco points out that Columbus is demanding too great a sacrifice from the sailors. They are ordinary men. They lack the vision and faith of Columbus. They do not believe that a new land exists beyond the seas. But still they are following Columbus. They have left their country, family and friends far behind. They fear that they may even have to die. They are called upon by Columbus to do all this so that he may win fame and glory. But they are not ready to make these great sacrifices ; they are no longer prepared to follow Columbus. Columbus believes that God has chosen him to be the discoverer of a new country—to find out a new route to India. But the sailors feel that they have not been chosen by God to find new routes. They do not feel any divine call in them. They are ordinary men and eagerly long to go back to their homes in Spain.

N.B. Francisco shows a certain amount of courage and persuasiveness in his presentation of the sailors' point of view.

Grammar, etc.—*Merit* (n.) ; *meritorious* (adj.). *Oddly* (adv.) ; *odd* (adj.) ; *oddity* (n.). *Obscure* (v.) ; *obscurity* (n.). *Prophecy* (n.) ; *prophetic* (adj.) ; *prophecy* (v.). *Exist* (vb.) ; *existence* (n.).

বঙ্গভাষা—

*Columbus* (Pedroকে)। Don Pedro, জাহাজের ভার (কিছুকালের জন্য) তোমার হাতে রইল। আমি আনাদের এই বন্ধুর সঙ্গে সমানে সমানে খোলাখুলি ভাবে একটু কথা বলে দেখব। [Pedro জাহাজের পশ্চাৎভাগের উচ্চ পাটাতনের উপর চলিয়া গেল। Columbus-এর

শর অপেক্ষাকৃত শান্ত ; তিনি যেন Franciscoকে খুন্দী করিবার চেষ্টায় তাহার দিকে অগ্রসর হইলেন ; Columbus এর এত নিকটে থাকিতে অত্যন্ত না থাকায় Francisco অবজ্ঞান্বিতভাবে একবার এ পায়ে উপর, একবার ও-পায়ে উপর ভর দিয়া দাঁড়াইতে লাগিল। ] Francisco, এম তোমাকে আমি সব বুঝিয়ে বলি। পৃথিবীতে এমন সব মানুষ আছেন, যাঁদের ভগবান তাঁ'র ইচ্ছা সম্পাদন করবার জন্ত নির্বাচিত করেন। আমি সেই রকম একজন মানুষ। এই গ্রাহজের যেমন কোন বিশেষ ঙ্গ নাই, আহারও সেইরূপ কোন বিশেষ ঙ্গ নাই ; আমরা উভয়েই ভগবানের যন্ত্র। কখন কখন তিনি অদ্ভুতভাবে নির্দোষ করেন ; আনার চেয়ে বেশী শক্তিশালী ব্যক্তি তাঁ'র কাজ আরও ভাল করে' করতে পারত। কিন্তু ভগবান যখন আমাদের নির্বাচিত করেছেন, তখন কে আমাদের বাধা দেবে? পৃথিবীর চারদিকের সকল দেশ তাঁ'দের আশঙ্ক্যের কথা জানতে পেয়ে একই শৃংখলে এখিত হবে। বাইবেলের ভবিষ্যদ্বাণীমুহু এতদিন যে আবারণ আবৃত ছিল, আমি সেই আবারণ উন্মোচন করেছি ; এবং আমি জেনেছি যে, এই-ই ভগবানের বিধান ছিল যে, মহাশাগরের পরপারে যে বিরাট পৃথিবী (মহাদেশ) রয়েছে, সকল মানুষের নখ হতে নির্বাচিত আমিই তা' আবিষ্কার করব ; বর্গে ভগবান আছেন এ যেমন আমি নিশ্চিত করে জানি, তেমনি নিশ্চিত করেই জানি যে, (মহাশাগর-পারে) ঐ বিরাট মহাদেশ আছে।

*Francisco.* আপনার এই জানার জন্ত কি কতকগুলি সাধারণ মানুষ (নাটিকের) সংযোগ করবে?

*Columbus* ( নিপ্রতার সহিত )। সাধারণ মানুষের উচিত তাঁ'দের কর্তব্য করে' যাওয়া।

*Francisco.* কর্তব্যের একটা মীমাংসা আছে। মানুষ কর্তব্য ও-নাভের জন্ত অনেক কিছুই বিসর্জন দিতে পারে, কিন্তু আপনার দাবী বড় বেশী। আপনি আপনার গৌরবের জন্ত আনান্নগকে আনানের দেশ, পরিবার বন্ধু, এমন কি, সম্ভবতঃ জীবন পর্যন্ত বিসর্জন দিতে বলছেন। নতুন পথ আবিষ্কার করবার জন্ত ভগবান আনান্নগকে নিয়োজিত করেন নাই ; আমরা সাধারণ ক্ষুদ্র মানুষ ; আমরা আনানের বাড়ী দিয়ে যাবার জন্ত বড় ব্যাকুল।

#### Lines 221-254

**Summary**—Francisco tells Columbus that he has come to him (Columbus) as a friend to warn him of his danger. The sailors have lost their patience and are ready to rise in mutiny against Columbus. At this moment the song of the sailors is heard again. With the song, spoken words are heard. The voice of a sailor named Guillermo Ires is heard above the rest. Columbus orders that Guillermo should be sent to him. He would put Guillermo in chains.

**Lines 221-227.** *My Heaven—My God.* It is an oath. *Try—*“Subject to suffering or hard treatment” (*C.O.D.*) ; পীড়িত করা ; হ্রিষ্ট করা।

*You try me—*You are subjecting my temper to too great a strain. It is impossible for me to keep my temper. *Not.....us—*We do not cause you greater suffering than you cause to us. *Are at the end of their patience—i.e.,* have lost all their patience ; তাহাদের ধৈর্য হারা হইয়াছে। *Spoiling for a fight—*eager for a fight ; যুদ্ধের জন্ত প্রস্তুত। The sailors are impatient. They want to mutiny against Columbus and turn the ship back to Spain. *Stoutest—*strongest ; খুব শক্ত। *The stoutest.....last—*Even a strong rope

breaks if it has to bear excessive strain. The implication is that if you make too great a demand on the loyalty of the men, it may break, however great the loyalty might be. (Francisco is a sailor. And he uses appropriately enough this nautical metaphor about the rope)

**Expl. I come to you...at last** (ll. 223-225, Page 69)—This is taken from the play, *The Discovery*. These words are spoken by Francisco to Columbus. Francisco warns Columbus that the patience of the sailors is exhausted. They will not continue the voyage on the unknown seas. They want to give up the voyage and to return to their homes in Spain. To achieve their object they may lay violent hands on Columbus. They are now eager to have a fight with him. Francisco does not condemn the sailors. The strain on the sailors' loyalty to Columbus has been too great. And the loyalty may now give way, and the sailors may mutiny against Columbus.

[*Swells up*—rises up. *Spoken words*—as distinct from the words of the song. *Guillermo Ires*—is the name of one of the sailors. It is to be pronounced as *Gill-yair-mo Ec-rays*. *Above the rest*—louder than the voice of the other sailors.] *Hear that*—hear what Guillermo said.

**Lines 228-238. Snarling**—growling, ভেউ-ভেউ ; ঝেঁকান। The word *snarl* is generally applied to a dog's ill-tempered barking. *Angry beasts*—To Columbus the sailors appear to be no better than angry beasts.

*Just*—reasonable ; স্বাভাৱ। *Complaints*—নাৱিশ। *You heard the just complaints of angry men*—You (Columbus) say that you heard the snarling of angry beasts. You are wrong. You are unjust. The sailors are not beasts ; they are simple men. Their angry words of protest are not to be described as the snarling of angry beasts. They express the legitimate grievances of men whose patience has been exhausted by sailing endlessly on unknown seas. [*Pierces*—penetrates through ; ভেদ কৰিলা আসে। *Dir*—noise ; গোলমাল। *Rigid*—stiff ; fixed ; শক্ত ; স্থিৰ। *Endeavouring*—trying. *Catch the words*—seize the words with the ear, i.e., hear them. *That*—the words just spoken, viz., "The *Santa Maria* will be the lighter for his carcass."

[*Unobserved*—unnoticed ; অনকিত। *They shan't ! They shan't*—They shall not ! They shall not ! N.B. Pepe has heard the words of Guillermo. He understands that the sailors want to murder Columbus. So he cries out that they shall not murder Columbus.

[*Almost weeping*—almost bursting into tears. *He said*—Guillermo said. *Lighter*—less heavy ; হালকা। *Carcass*—dead body ; হতভয়। The word 'carcass' is applied to human beings now 'only with contempt (C.O.D.).

*The Santa Maria.....carcass*—The sailors have resolved to murder Columbus and throw his dead body into the sea. They are speaking o it in a sarcastic manner. The death of Columbus will harm no one. It will only lighten the burden of the ship.

[*Bitterly*—as though wounded by the words. *He said.....he*—He said he would like to kill me, did he ? N.B. Columbus was pained that the feelings of the sailors were violent against him.

**Lines 239-246.** [*Blinks*—winks, in order to conceal or restrain his tears ; জোখ দিচ্ছি দিচ্ছি করা। *Is moved.....show*—Columbus has been deeply moved to learn that the sailors want to murder him. But he does not like to show that he has been moved.] *I am sorry*—Francisco is apologetic. He respects Columbus and so is not defiant in his disobedience. *High*—angry ; violent. ; ক্রুদ্ধ ; প্রচণ্ড। *How.....run*—how strong is the anger of the men against Columbus. [*Authoritatively*]—in a commanding tone ; আদেশের স্বরে। Columbus has recovered his composure. [*Not without*—i.e., with. *Diffidence*—want of self-confidence ; self-distrust ; আত্মপ্রত্যয়ের অভাব ; আত্ম-অবিশ্বাস। Francisco does not like to carry out this order.]

*Sorry, sir, but...*—Francisco says that he is sorry but he cannot do what Columbus asks him to do (i.e., send Guillermo to Columbus). Columbus, however, does not let Francisco finish. He stops him at the word 'but'

*Buts*—i.e., objections. *Discipline knows no buts*—Where discipline is concerned, there should be no *buts*, i.e., no objections should be urged. *Discipline is a thing of the past*—Discipline no longer exists on the ship. The sailors will no more obey Columbus. *It's you or us*—It is now a fight between you (Columbus) and us, the sailors. Either you will triumph or we are going to triumph and have our way. *What it is like*—how one feels. *Irons* (pl.)—chains. *He shall.....irons*—I shall put him in chains. He will then realize the consequences of stirring up rebellion.

**Expl. Francisco [angrily].** *Discipline is a thing...you or us* (ll. 245-246, Page 69)—The passage is from Ould's play, *The Discovery*. Columbus has ordered Francisco to send Guillermo Ires, a ringleader of the mutinous sailors, to him. Francisco begins apologetically to make an objection ; he does not carry out Columbus's order. Columbus interrupts Francisco and says firmly that in a question of discipline there is no place for objections. He will listen to no objections. Columbus's strict insistence on discipline makes Francisco angry. Francisco replies that discipline has ceased to exist on the ship. The sailors are openly disobeying Columbus. The sailors will no longer voyage endlessly across unknown seas. It is now a fight between Columbus and the sailors. Either Columbus will triumph or the sailors will triumph and will turn the ship back to Spain.

**N.B.** Columbus is a worthy captain and has a strong sense of discipline.

**Grammar, etc.**—*Try* (vb.) ; *trial* (r.). *The lighter*—the is here adverbially used, adverb of quality modifying 'lighter'. *Authoritatively* (adv.) ; *authoritative* (adj.) ; *authority* (n.) ; *authorize* (vb.). *Buts*—used as a noun and hence in the plural. *Or us*—The use of *us* here is grammatically wrong.

বন্দানুবান—

Columbus. ভগবানের নামে বলছি, Francisco, তুমি আমাকে ধৈর্য্যচ্যুত করবার উপক্রম করছ।

Francisco (সাহস পাইয়া)। মহাশয়, আপনি বতটা করছেন তার চেয়ে বেশী নয়। মহাশয়, আমি আপনার কাছে বহুভাবে এসেছি। লোকগুলি তাঁদের ধৈর্য্যের শেষ নীচায় এসে পৌঁছেছে ও লড়াইয়ের জন্ত ক্রোধে উঠেছে। খুব মোটা দড়িও বেশী টান পড়লে অবশেষে ছিঁড়ে যায়। (গান পুনরায় উচ্চুনিয়া উঠিতে লাগিল। গানের সঙ্গে নানা কথাও মিশ্রিত হইতে লাগিল এবং সকলের উপরে Guillermo Ires-এর কণ্ঠস্বর শোনা গেল।) মহাশয়, শুনলেন কি?

Columbus. আমি কতকগুলি জুদ্ধ পশুর খেকানি শুনতে পেলাম।

Francisco. মহাশয়, আপনি কতকগুলি জুদ্ধ সাহসের স্থান্য অভিযোগ শুনতে পেলেন। (Guillermo-র কণ্ঠস্বর পুনরায় গুণগোল ভেব করিয়া উঠিতে লাগিল। Columbus স্থির হইয়া দাঁড়াইয়া থাকিয়া কথাগুলি শুনিতে চেষ্টা করিলেন।) মহাশয়, শুনতে পেলেন কি?

Pepe (এতকণ অলঙ্কিত ছিল)। তা'রা পারবে না! তা'রা পারবে না!

Columbus. বালক, এদিকে এসো। কি বলছে হে?

Pepe (প্রায় কঁাদ কঁাদ ভাবে)। সে বলল, "তা'র মৃতদেহ ফেল দিলে Santa Maria জাহাজ হাকা হ'য়ে বা'বে।"

Columbus (তিক্তভাবে)। সে ও-ই কথা বলল, বটে?

[ভিনি চোপ নিটু নিটু করিতে (চোখের পাতা বার বার ফেলিতে) লাগিলেন; বতটা নিচলিত হইরাছেন, তাহা দেখাইতে চাহিলেন না।]

Francisco. মহাশয়, আমি ভ্রুংখিত.....আমি জানতাম নাথিকেরা কিরূপ জুদ্ধ-ভাবাপন্ন হয়ে রয়েছে।

Columbus. (আদেশের স্বরে)। Guillermo Ires-কে আমার কাছে পাঠিয়ে দাও।

Francisco (কতকটা আশ্র-অবিবাসের সহিত)। মহাশয়, ভ্রুংখিত কিন্তু.....

Columbus. নিয়মানুবর্তিতা কোন "কিন্তু" নামে না।

Francisco (ক্রোধের সহিত)। মহাশয়, নিয়মানুবর্তিতা অতীতের জিনিস হ'য়ে গেছে। এখন হয় আপনি, না হয় আমরা।

Columbus (Don Pedro-কে)। Don Pedro, Guillermo Ires-কে আমার কাছে পাঠিয়ে দেওয়া হোক। শৃঙ্খল পরতে কেনন লাগে সে এবারের টের পাবে।

### Page 70

**Summary**—At this moment Guillermo Ires and other sailors rush up to the quarter-deck and angrily make towards Columbus. In a commanding tone Columbus asks them to stop. He threatens to put in chains the first man that moves. But Guillermo still advances and tells Columbus to his face that the sailors are more than a match for Columbus. They have already suffered too much by submitting to him. But they will do so no longer. They want to return home. They will at once turn the ship back to Spain. The Devil is with Columbus riding the easterly wind. The sailors will follow no longer.

**Lines 249-254.** [*Pedro*—is going to bring Guillermo to Columbus and descends the staircase leading to the quarter-deck. *Rush*—move

forwards violently ; বেগে অগ্রসর হওয়া । *Angry mass*—collected body of angry men ; একটি ভুক্ত দল । *Infuriated*—maddened ; enraged ; ভুক্ত । ]

*In a thunderous voice*—in a loud and commanding voice. *Stop*—Columbus orders the sailors to stop. *Uproar*—tumult ; clamour ; violent disturbance ; গাঙগোল ; হৈ চৈ ; সোরগোল । [*Transfixed*—literally, pierced through and through ; এগিঠ গুগিঠ বিদ্ধ । Hence, it also means "rooted to the spot", i.e., unable to move. This is the meaning here. *The men...transfixed*—The voice of Columbus so terrified the sailors that they could not move. They stood rooted to the spot. Columbus has a personality that almost hypnotises the sailors.] *The rest of the night*—It should be remembered that the time of action of the play was the night of October 11, 1492. *In irons*—i.e., fettered ; শৃঙ্খলিত । This was the usual form of punishing mutinous sailors on a ship.

Lines 255-261. [*Perceptible*—lit., that which can be perceived by the senses ; hence, (here) lasting for some time ; noticeable ; marked ; ইন্দ্রিয়গ্রাহ্য ; (এখানে) কিছুক্ষণ স্থায়ী । *During.....moves*—during this period of silence everyone is still. *Wild cry*—violent shout ; প্রচণ্ড চীৎকার । *Breaks away from*—goes abruptly from ; হঠাৎ চলিয়া যাওয়া । ]

*Who's...to one*—Columbus has threatened to put in fetters the first man that moves. Here Guillermo asks Columbus as to who will do the job. It will not be an easy task. For Columbus is alone, while the sailors are thirty in number. Surely it will not be possible for one man to cope with thirty men. N.B. Diego said *forty* men ; and then *fifty* ; now Guillermo says *thirty*. Is this a blunder, or are there some who finally refrain from joining the mutiny ? According to the Encyclopædia Britannica, the crew of Columbus's ship, *Santa Maria*, consisted of 52 men.

N.B. Note that in spite of their overwhelming superiority in numbers, the sailors could not carry out their plan of throwing Columbus overboard. This was because Columbus had a strong personality and moral courage which the sailors lacked.

*Available*—obtainable ; attainable ; প্রাপ্য । *Office*—task ; duty ; কাজ ; কর্তব্য । *If nobody.....office*—if I find no one to do this task, I, the captain, myself will put him in chains though it is not the captain's work. *Perform*—do. *Get below !*—Go down from the quarter-deck. *Let me...this*—i.e., grumble no more but do your duty.

Lines 262-267. [*In high excitement*—i.e., greatly excited ; খুব উত্তেজিত ভাবে । *Stood*—endured ; সহ্য করিয়াছি । *Too much*—i.e., great hardships ; খুব কষ্ট । *Duped*—cheated ; deceived ; প্রতারণিত হইয়াছি । As a matter of fact, Columbus actually falsified the log-book and made it appear that they were not as far from Spain as they really were. *Day in, day out*—for days together ; বহুদিন ধরিয়া । The expression 'denotes the of an action or state through the daytimes of an in' successive days' (*Webster*). *Common*—ordinary ; ৭,

*feeling of men*—like love for wife and children and love of home *We're .....of men*—You are an extraordinary man, a man chosen by God as His instrument for discovering a New World. We are not like you. We are ordinary men who love their homes and families. *I say*—I say most emphatically. *Shall tu·n*—'shall' is emphatic here; *must turn*. *Helm*—the instrument by which a ship is steered; হেল। *Or*—otherwise; if our demand is not fulfilled. *We are.....sheep*—We are not fit to be called men but are following a leader, timidly and foolishly like sheep. Cf. D. L. Roy's famous line "সাহস আসন্ন নহি ত মেঘ।"

**Expl. *We've stood ..but sheep* (ll. 262-266, Page 70)**—This is taken from the play, *The Discovery*. Here Guillermo, a mutinous sailor, greatly agitated, is arguing with Columbus. The sailors have already suffered too much. They have borne great hardships. But they are prepared to do so no longer. For two months and more, the sailors have been sailing on unknown seas. They have only been cheated by Columbus. Columbus has held out to them hopes of discovering new countries lying beyond the seas. But no such land has as yet been discovered. The sailors are ordinary men with ordinary human feelings. They love their homes and families. They want to give up the voyage and go back to their homes in Spain. They are determined that the ship should turn back to Spain. If they cannot do this, they are not fit to be called men—they are like so many timid and foolish sheep blindly following a leader.

**N.B.** Guillermo is a leader among the rebellious sailors. He is highly excitable.

[*Still calm*—A noble quality of the character of Columbus is that he is calm in the midst of danger. The contrast is with Guillermo's "high excitement."] *Navigate*—direct the course of; পরিচালনা করা। *Her*—In English the word 'ship' is regarded as feminine.

**Lines 268-274—*Plenty*—i.e., many; অনেক। *Do that*—navigate the ship. *The Devil's with you*—The sailors were superstitious men and thought that Columbus was being helped by Satan. It was a common superstitious belief of those days that Satan often helped men to lead them to their ruin. *Riding the easterly wind*—The wind was constantly blowing from the east. It was driving the ship of Columbus on and on to the west. Columbus was glad; for, he believed there was land beyond the Western Seas. But the sailors were full of fear. They thought that Satan was in the wind driving them to destruction. *Easterly wind*—wind blowing from the east. *The Devil's riding the easterly wind*—In the Middle Ages, superstitious people believed that the Devil could ride on the wind and do various other things. *Unused*—unaccustomed; অভ্যস্ত। *We are.....sea*—i.e., We are sailors and know how to navigate ships in the sea; we have experience of the seas and can steer the vessel.**

*Clear of*—rid of; free; মুক্ত। *Track*—path; রাস্তা। *To nowhere*—leading to no place. *Once clear.....nowhere*—Satan is in the easterly

wind and is leading them not to any safe harbour but to no destination and their sure ruin. If they can once get rid of this easterly wind, they will all be safe. N.B. In those days of sailing vessels a ship had to depend greatly upon favourable winds. A constant easterly wind, driving the ship more and more to the west, would make impossible the return of the ship to Spain. So the sailors were afraid. "They feared that the wind in these seas might always prevail from the east and if so, would never permit their return to Spain" (Irving, *Life of Columbus*). Blow—drive ; চলান। Home—i.e., Spain.

**Ezpl.** *The Devil's with you...to home* (ll. 269-271, Page 70)—This is taken from the play, *The Discovery*. Here Guillermo, a ring-leader of the mutinous sailors, is arguing with Columbus. The sailors will no longer follow Columbus ; they will turn the ship back to Spain. An easterly wind is constantly blowing and driving the ship on and on to the west. They are going further and further away from their homes in Spain. They are on seas of which they have no knowledge. They believe that Satan is in the easterly wind and is helping Columbus. Satan is leading them not to any safe harbour but to no destination and to sure destruction. The sailors have become afraid. But still they have not lost all hope. As sailors they are accustomed to the sea. If they can once get rid of this easterly wind, they will be able to drive the ship safely to their native land.

**N.B.** Note the superstitious belief of Guillermo and other sailors in the Devil. Such superstitions were common in the Middle Ages.

[*Signs*—gestures ; ইঙ্গিত ; ইশারা। *Assent*—agreement ; সম্মতি। *Appealing for*—requesting ; অনুরোধ করিয়া। *Wont*—habit ; custom ; অভ্যাস।]

**Grammar, etc.**—*Perceptible* (adj.) ; *perception* (n.) ; *perceive* (vb.). *Available* (adj.) ; *avail* (n. & vb.). *Navigate* (vb.) ; *navigation* (n.) ; *navigator* (n.) ; *navigable* (adj.). *Assent* (n. & vb.). Illustrate the distinction between *assent* and *ascent* : (1) He nodded *assent* to my proposal. (2) The top of the mountain was a steep *ascent*.

বঙ্গানুবাদ—

[ Pedro সিঁড়ি দিয়া কোয়ার্টার-ডেকের আর অর্ধেক গথ নামিয়া আসিলেন ; এমন সময় Guillermo Ires এবং অন্যান্য নাবিকেরা ক্রুদ্ধ পশুর স্তত গর্জন করিতে করিতে একটি দল করিয়া বেগে Columbus-এর দিকে অগ্রসর হইল। ]

*Columbus* (বজ্রকণ্ঠে)। থানো। এই উদ্রস্ত কোলাহলের অর্থ কি ? [ লোকগুলি যেন ঐ স্থানে বিদ্ধ হইয়া দাঁড়াইয়া রহিল। ] প্রথমে যে এগোবে, তা'কে রাজির বাকী অংশ শৃঙ্খল-বদ্ধ হয়ে কাটাতে হবে।

[ বেশ কিছুক্ষণ সব স্তব্ধ হইয়া রহিল, কেহ একটু নড়িলও না। তাহার পরে, একটি উদ্রস্ত চিৎকার করিয়া Guillermo Ires হঠাৎ আর সকলকে ছাড়িয়া Columbus-এর দিকে অগ্রসর হইল। ]

*Guillermo*. বলি কে তা'কে শৃঙ্খলিত করবে ? আপনি একা, আর আমরা ত্রিশ জন।

*Columbus* (শান্তভাবে)। ও কাজ করবার জন্য যদি আর কাউকে পাওয়া না যায়, আমি নিজেই তা' করব। নীচে নেমে যাও। আমাকে যেন আর ঐ সব শুনতে হয় না।



*Guillermo* (খুব উত্তোজিতভাবে)। আমরা অনেক নহ্ন করছি। আমরা বহুকাল ধরে দিনের পর দিন প্রভাবিত হয়েছি। আমরা বামুখ; আমাদের সব অমুভূতি সাধারণ বামুদেরই মত। আমরা আমাদের বাড়ী ফিরে যেতে চাই। আমি বলছি যে, *Santa Maria*-র হাল এখনই স্পেনের দিকে ঘোরাতে হবে; তা' না হলে আমরা বামুখ নই, আমরা ভেড়া।

*Columbus* (এখনও শান্ত)। কিন্তু কে তা'কে (জাহাজকে) চালাবে?

*Guillermo*. এখানে এমন বহলোক আছে, যা'রা তা' করতে পারে (অর্থাৎ, জাহাজ চালাতে পারে)। আমরা সবাই জানি যে, ঐ পূর্ব-বাতাসে চড়ে' শয়তান আপনার সঙ্গে সঙ্গে চলছে; কিন্তু আমরা নৌবিজ্ঞান অনভিজ্ঞ লোক নই। একবার যদি আমরা এই শয়তানের রাস্তা—যা' আমাদের কোথায়ও নিয়ে যাচ্ছে না—থেকে মুক্ত হতে পারি, তা' হলে আমরা অন্যাসনে দেশে জাহাজ চালিয়ে নিয়ে যেতে পারব।

[বাকী নাবিকেরা ইঙ্গিতে তাহাদের সম্মতি জানাইল। Columbus হাত তুলিয়া সকলকে চুপ করিয়া থাকিতে অনুরোধ করিলেন। তাঁহাকে অস্বাভাবিক রকম বিবর্ণ দেখাইতে লাগিল, কিন্তু তিনি খুব শান্ত হইয়া রহিলেন।]

Lines 275-290

**Summary**—Columbus calmly talks with Guillermo and tries to pacify him. Guillermo's duty is to obey Columbus just as it is the duty of Columbus to obey the King and Queen of Spain. Columbus then orders the sailors to return to their duties. The commanding tone of Columbus impresses the sailors. For a time they are quiet. But Diego breaks out from among the sailors and speaks defiantly to Columbus. Columbus bids him be quiet and goes up to the poop.

**Lines 275-282. Don Guillermo**—Note Columbus applies the title "Don" to an ordinary sailor, though it is a title of distinction. Columbus is humouring Guillermo and trying to pacify him. *Abundant*—more than sufficient; plentiful; অজস্র; প্রচুর। *Resourcefulness*—skill in devising expedients; practical ingenuity; উপায়োদ্ভাবনে দক্ষতা; বুদ্ধিকৌশল। *A man of abundant resourcefulness*—a man very skilful in finding ways out of difficulty; উদ্ভাবনী-শক্তি-সম্পন্ন চতুর ব্যক্তি। Notice Columbus's tact. He begins by praising Guillermo and thus mollifying him. *Some days*—i.e., at some future time; ভবিষ্যতে কখনও। *Run away with*—carry away; get the better of; হৃদমনীয় বেগের সহিত টানিয়া লইয়া যাওয়া। *Discretion*—judgment; prudence; বিচারশক্তি; বিজ্ঞতা।

*If your tongue.....discretion*—if your uncontrolled tongue does not carry away your judgment, and make you say things which you should not say. *Achieve*—win; লাভ করা। *Prosperity*—success; সাফল্য। *Achieve prosperity*—win success; উন্নতি করা। *Calling*—profession; পেশা। *In your calling*—i.e., as a sailor. *Some day.....calling*—What Columbus means to say is this: Guillermo is an excellent sailor. He is very skilful in finding ways out of difficulties. And in the future he is bound to be very successful in his occupation provided he can control his tongue which often leads him astray.

*To-day*—i.e., at present ; বর্তমানে । *Able-bodied seaman and no more*—a sailor with full qualifications (but not an officer). *Able-bodied*—usually abbreviated to A. B., a nautical term applied to a seaman of a special class. *Captain*—commander ; অধ্যক্ষ । *Mine*—my duty.

**Page 71.** *The Royal Sovereigns of Spain*—Ferdinand and Isabella, the King and Queen of Spain. Formerly Spain was divided into a number of kingdoms, the two most important of which were Aragon and Castile. Ferdinand was King of Aragon, and Isabella was Queen of Castile. The two married and under them the two kingdoms of Aragon and Castile were united. They gradually became the monarchs of the whole of Spain which was united into a single kingdom under them.

*Who sent me*—Ferdinand and Isabella had found the money necessary for Columbus's voyage to discover the New World. *Let that.....us*—i.e., you should clearly know that your duty is to obey me. *Fall out*—quarrel ; ঝগড়া করা ।

**N.B.** Perhaps there is a veiled threat in Columbus's words. For as he is the agent of his sovereigns, the sailors will be answerable for his death when they return to Spain. If they remember this, they will not quarrel.

**Expl.** *I am your captain...your duties* (ll. 279-282, Pages 70-71)—This is taken from the play, *The Discovery*. Here Columbus speaks to his rebellious sailors. He tries to impress upon them a sense of duty. Columbus is the captain of the ship. He is the leader of the sailors. It is the clear duty of the sailors to obey him. Columbus then speaks of his own duty. He has been sent by the King and Queen of Spain on this voyage of discovery. His duty is to obey them and go forward on his voyage. The sailors should clearly know this. Without any further murmur they should do their duty. If they do it, there will be no cause of quarrel between Columbus and the sailors. With these words Columbus commands the sailors to go and do their duty.

Add a note on *The Royal Sovereigns of Spain*.

**N.B.** Columbus is a man with a strong sense of duty. He appeals to the sailors to do their duty.

**Lines 283-290.** [*Perceptible pause*—i.e., silence lasting for some time ; marked silence. *Authoritative manner*—commanding way of speaking. *Holds*—restrains ; সংযত রাখে । *Presently*—soon ; শীঘ্রই । *Breaks out*—exclaims ; shouts ; চীৎকার করিয়া উঠা । ]

*Words for children* !—Diego means to say that the words Columbus has uttered are fit to be spoken to children. They are sweet but they have no reason in them. *Froth*—foam ; ফেনা । Hence, figuratively it means "worthless matter, idle talk" ; অসার পদার্থ, (এখানে) বাজে কথা । *Scum*—impurities that rise to surface of liquid ; worthless portion of a thing ; গাদা ; ফেনা, (এখানে) বাজে কথা । The two words *froth* and *scum* mean almost the same thing. The repetition makes the idea emphatic. *Froth and scum* !—worthless matter ; idle talk. What you say has no substance, no reason in it. *We are men*—and not children. *Reason*—argue ; যুক্তি দেখাও ।

**Expt.** *Words for...reason with us* (ll. 285-286, Page 71)—This is from the play, *The Discovery*. Diego, the worst of the mutinous sailors and a ringleader, says this to Columbus. He says this after Columbus's words have somewhat pacified Guillermo and the other sailors. Diego speaks violently and with contempt; he is not in the least pacified. Columbus has been explaining to the mutinous sailors their duty of obedience. Columbus obeys the King and the Queen of Spain; the duty of the sailors is to obey him as their captain. If this is fully understood, there will be no quarrels between Columbus and the sailors. Diego says in reply that what Columbus says are mere words without any substance. Such words can deceive children but not grown-up men. The sailors are grown-up men. Obeying Columbus they have voyaged endlessly on unknown seas. But no new country has been discovered. So these ideas of duty and obedience have now become meaningless to them. Columbus should know that they are men. They will be convinced only by strong reasons. Columbus should explain to the sailors his reasons why he expects to discover a New World. Otherwise the sailors are determined to abandon the voyage and to return to their homes in Spain.

**N.B.** Diego is the most ill-natured among the mutinous sailors. He is 'a surly dog' and a dangerous one.

[*Calms*—silences; শান্ত করে। *Huddled crowd*—confused group; বিশৃঙ্খল জনতা। *Discontentedly*—in a dissatisfied manner; অসন্তোষের ভাবে। *Where*—*e.*, on the poop.]

**Grammar, etc.**—*Excellent* (adj.); *excellence* (n.); *excel* (vb.). *Abundant* (adj.); *abundance* (n.). *Resourcefulness* (n.); *resourceful* and *resourceless* (adj.); *resource* (n.). *Prosperity* (n.); *prosper* (vb.). *Fall out*—in the text means "to quarrel". But the phrase also means "to happen", *e.g.*, It so *fell out* that the hunter was ultimately killed by the tiger.

বঙ্গানুবাদ—

**Columbus.** Don Guillermo, তুমি একজন উৎকৃষ্ট নাবিক, বিপদ ও অসুবিধা হইতে উদ্ধার হইতে তোমার উদ্ভাবনী শক্তিও প্রচুর। যদি তোমার জিহ্বা তোমার বিচারশক্তিকে টেনে নিয়ে না যায় (অর্থাৎ যদি অসংযতবাক্ হয়ে তুমি তোমার বিচারশক্তি হারিয়ে না ফেল), তবে একদিন এই পেশায় তুমি অীবজ্ঞি লাভ করবে। আর তুমি একজন নাবিক মাত্র—তার বেশী কিছু নও। আমি তোমার কাপ্তেন। তোমার কর্তব্য হচ্ছে আমার আজ্ঞা পালন করা, যেমন আমার কর্তব্য হচ্ছে আমাকে বাঁরা পাঠিয়েছেন, স্পেনদেশের সেই রাজা ও রাণীর আজ্ঞা পালন করা। এ বিষয়ে আমাদের পরস্পরের মধ্যে স্পষ্ট বোঝাপড়া হয়ে থাক্; তা' হলে আমাদের আর কণ্ঠড়া হবে না। এখন তোমাদের গিঞ্জ নিজ কর্তব্যে ফিরে যাও।

[আবার কিছুক্ষণের জন্ত সবাই (নাবিকেরা) চুপ করিয়া রহিল। Columbus-এর প্রভুত্বাঙ্ক ভাব তাহাদিগকে সংযত করিল। শীঘ্রই Diego চাবকার করিয়া উঠিল।]

**Diego.** ছেলভুলানো কথা! একেবারেই অন্যর, বাজে কথা! আমরা প্রাপ্তবয়স্ক মানুষ; আমাদের বুদ্ধি দেখান।

*Columbus.* চুপ্ ।

[ (*Columbus*-এর) প্রভুত্বাচরক যর নাবিকগিকে শাস্ত করিল ; কিন্তু তাহার বিদ্রোহিতায়ে ভিড় করিয়া রহিল এবং অসহ্যের সহিত গল্ গল্ করিতে লাগিল । *Columbus* ক্রিয়লেন এবং সিঁড়ি বাড়িয়া poop-এ উঠিলেন ; সেইখানে দাঁড়াইয়া নীচে লোকগুলির নিকে তাকাইয়া রহিলেন ।

Lines 291-305

**Summary**—Diego leaps towards the stairs of the poop. The sailors cry out to pull down Columbus and throw him into the sea. He is an instrument of Satan. The sailors are on the point of running up the stairs. But Pepe suddenly runs to the foot of the stairs and stands with his arms spread out. If the sailors want to ascend the stairs, they must kill Pepe first. Columbus is amazed. He orders Pepe to come up to him ; he does not want that a mere child should die to save him. Pepe goes up to Columbus. The sailors stand somewhat ashamed after this exhibition of nobility and heroism on the part of Pepe.

291-297. [*Snarling*—growling ; ঝেঁকাইতে ঝেঁকাইতে ।] *Holy ground*—sacred spot ; পবিত্র স্থান । *You think.....ground*—Columbus has gone up to the poop. N.B. Diego sarcastically asks if Columbus considers the poop to be a sacred spot where sailors cannot go and lay violent hands on him. If Columbus thinks so, he is very much mistaken. The sailors will rush up to the poop and seize Columbus.

In the Christian countries of Europe during the Middle Ages, churches and other sacred places were regarded as *holy ground*—*sanctuaries*. Criminals fleeing from justice could take refuge in these places and they could not be arrested there. Diego thinks that Columbus has gone up to the poop to save his life. So he sarcastically refers to the 'poop' as 'holy ground'.

[*Bounds*—leaps ; লাফাইয়া যাওয়া ।] *Voices*—of the sailors. Several sailors are speaking at the same time. [*Tumultuously*—with great uproar ; তুমুল কোলাহলের সহিত ।] *Have him down*—get hold of Columbus and take him down from the poop. *Pitch*—throw ; নিক্ষেপ করা । *Overboard*—from the ship into the water ; জাহাজ হইতে ভলে । *Put him in irons*—chain him. Here the word '*him*' is emphatic. Columbus had threatened to chain the disobedient sailors ; but now they threaten to do the same to him. *Devil's tool* ?—The superstitious sailors look upon Columbus as 'the instrument of Satan' leading them to their destruction. *Tool*—instrument ; weapon ; বস্ত্র ; অস্ত্র । *Italian renegade* !—A renegade is one who deserts his party or principles or religion ; যপক্ষ বা যদল বা যবর্ষ ত্যাগী ব্যক্তি । The word is specially applied to a Christian who renounces his religion for another. The word is of Spanish origin. N.B. Here Columbus is called an Italian renegade because Columbus was an Italian by birth, but he was now the servant of the Spanish sovereigns. The sailors of Columbus were Spaniards. By calling him "an Italian renegade," the Spanish sailors were expressing their jealousy of Columbus as a foreigner. The full force of the expression is—'Columbus is an Italian

by birth. But he has renounced his nationality. So he is not a man to be trusted."

**Expl.** *I suppose.....renegade!* (ll. 291-294, Page 71)—This is from the play, *The Discovery*. The sailors have become openly defiant. Columbus tells them that their chief duty is to obey him. He then goes up to the poop. Then Diego says that the poop is not holy ground,—a sanctuary. Let not Columbus think that he would be safe on the poop; that the sailors would not go up to him. With these words he makes a jump for the stairs. Then the others follow him and shout their threats and abuses. Some say that Columbus should be pushed down the stairs. Others want him to be thrown out from the ship into the sea. Others again want to put him in fetters and keep him prisoner. They abuse him as the instrument of Satan. They call him an Italian renegade. Though an Italian by birth, Columbus left his native land, Italy, and took service first under Portugal and then under Spain.

[*Stampede*—rush; বেগে ধাবিত হওয়া। *Gangway*—(here) staircase; সিঁড়ি। *Poop gangway*—the staircase ending to the poop. *Pepe.....spread out*—The loyalty of Pepe is admirable.]

Lines 298-305. *Cowards! Cowards!*—This is how Pepe addresses the sailors. They are cowards because thirty of them are rushing up against one man (Columbus). *Kill me first*—Before killing Columbus you will have to kill me (Pepe) first. Here *me* is emphatic.

*Out of the way!*—leave the way. *Devil's whelp!*—child of Satan; শয়তানের বাচ্চা। The term *whelp* is used of young ones of animals like dog, tiger, lion, wolf, etc. *Lick-spittle!*—one who licks spittle (তুখ); তুখু-চাটী; খোসানুদে। It is a term of abuse. The sailors call Pepe a 'lick-spittle' or flatterer of Columbus because Pepe supports Columbus. Pepe is really no 'lick-spittle'; he is a little hero.

N.B. The three expressions are perhaps spoken by three sailors to Pepe.

*Does that child etc.*—Columbus is struck by the loyalty of Pepe who does not hesitate to sacrifice even his life for the sake of his master. The force of his words is—Shall I owe my life to a mere child? *Stand.../h*—save me from death. [*Commencement*—beginning; আরম্ভ।] *The men are somewhat sheepish*—Columbus's boldness and Pepe's loyalty make the sailors feel embarrassed and rather ashamed of themselves. *Sheepish*—embarrassed; লজ্জিত; অপ্রসন্ন।]

Notice carefully the dramatic significance of this. The men have become so many snarling beasts. Thirty of them, like a pack of wolves, are about to fall on Columbus. Suddenly they have a glimpse of higher things. They see Pepe ready to sacrifice himself for Columbus; they see Columbus refuse to owe his life to a child. The effect is almost instantaneous. It makes them ashamed. It reminds them that they are men, not beasts. From now on, the sailors have lost the spirit of rebellion. The sublime acts of human courage, human faith,—of love

and loyalty—do in an instant what all Columbus's threats and arguments have not been able to do.

Grammar, etc.—*Spittle* (n.) ; *spit* (v.b.). *Sheepish* (adj.) ; *sheep* (n.).

বঙ্গানুবাদ—

*Diego* (ধেঁকাইয়া উঠিয়া)। আনার মনে হচ্ছে তুমি ভাবছ যে, তুমি এখন পবিত্র স্থানে গিয়ে দাঁড়িয়েছ (তোমাকে এখন আর কেউ কিছুই করতে পারবে না)। [সে সিঁড়ির বিকে লাফাইয়া গেল।]

বহলোকের দর (কোলাহল করিয়া উঠিয়া)। ওকে নীচে পেড়ে ফেল! ওকে ভাহাজ থেকে তুলে ফেলে দাও! ওকে শিকল দিয়ে বেঁধে রাখ! শয়তানের চাকর! বেশজোহী (বেশজাগী) ইতালীয়!

[তাহার poop-এ উঠিবার সিঁড়ি দিয়ে বেগে উপরে যাইবার উপক্রম করিল।] এমন সময় Pepe সিঁড়ির পাশদেশে দৌড়াইয়া আসিল এবং তাহার দুই বাহু বিস্তৃত করিয়া দাঁড়াইয়া রহিল।

*Pepe*. কাপুরুষ সব! কাপুরুষ সব! আগে তোমাদের আমাকে খুন করতে হবে।

বহলোকের দর। সরে যা! শয়তানের বাচ্চা! ধুখু-চাটা (খোসামুনে)!

*Columbus*.—কি! এই শিশুই মৃত্যু ও আমার মধ্যে দাঁড়িয়ে আছে (আমার মৃত্যুর একমাত্র প্রতিবন্ধক)? [তাহার কথা আরম্ভ করিবার প্রথম হইতে সকলে চুপ করিয়া রহিল।] *Pepe*! এখানে এস!

*Pepe* (তড়িতাড়ি তাঁহার কাছে যাইয়া)। আমার কাণ্ডেন!

[লোকগুলি খানিকটা অপ্রস্তুত (বা লজ্জিত)।]

### Lines 306-320

**Summary**—Columbus pathetically speaks to Pepe of the great tragedy of his life. Columbus has come out on a voyage of discovery. He has been full of high hopes that his men will follow him wherever he will lead them. But his hopes have not been realized. Loyalty, friendship, discipline, duty—all these are empty words. He now realizes that he is alone in the world. He has made one discovery so far. It is that if a man has a vision, he must follow it alone. Pepe replies that he is still loyal and obedient. He is still the devoted servant of Columbus. Columbus acknowledges his gratitude to Pepe.

**Lines 306-317. Voyage of discovery**—voyage undertaken to discover a new country ; নতুন দেশ আবিষ্কারের জন্য সমুদ্রযাত্রা। N.B. There is irony in these words. He had started on a voyage of discovery. To him, though so far he has found no new land, it has been a voyage of discovery really, for he has discovered the nature of men. *Set out*—started ; যাত্রা করিয়াছিল। *New World*—new country ; নতুন মহাদেশ। The name *New World* is applied to America. *Radiant land*—bright country ; উজ্জ্বল দেশ। *Beyond*—on the other side of. *Unknown seas*—The western parts of the Atlantic Ocean are meant. No navigator had sailed to those seas. They are, therefore, called unknown seas.

*New wealth*—Columbus was going to, what he supposed was, India. India was considered to be a fabulously rich country—full of gold and silver. *Dominion*—territory ; রাজ্য। *Sovereign*—supreme in power ; প্রবল

প্রজাপতিত। *Our Sovereign King and Queen*—The reference is to Ferdinand and Isabella, king and queen of Spain. *To find.....Queen*—Note the loyalty of Columbus. His ambition is to conquer new lands for his Sovereigns and to bring new wealth for them. *Souls*—human beings; লোক।

*Sacrifice of our Saviour*—sacrifice of Jesus Christ; যীশুখ্রিস্টের আত্মোৎসর্গ। For preaching a new religion Jesus Christ was crucified by the Jews. Christians look upon it as a sacrifice made by Jesus Christ for the sins of mankind. Those who believe in Jesus Christ and in his sacrifice are, according to Christians, absolved of their sins and permitted to enjoy heavenly life after their death. Cf. "For all men, the outcast, the savage, the felon as well as for us Christ died" (*Dr. Lindsay*). *Redeem*—save; rescue; রক্ষা করা; উদ্ধার করা। When used with reference to God or Christ the word *redeem* means "deliver from sin and damnation" (*C.O.D.*); পাপ এবং নরক হইতে রক্ষা করা। *New souls.....redeem*—i.e., to make new converts to Christianity; নতুন নতুন লোককে খ্রীষ্টধর্ম গ্রহণ করাই। It was not merely earthly advantage that Columbus had been thinking of; he was burning with holy religious zeal.

**Expl. I set out...Saviour to redeem** (*C. U. 1943*) (*ll. 307-310, Page 71*)—This is taken from the play, *The Discovery*. Here Columbus speaks of his purpose in undertaking the voyage. When he started from Spain, he had three objects in view. The first was to discover a New World. He knew that there was a bright country on the other side of the Atlantic Ocean—the ocean that had never been crossed by man before. His ambition was to discover that bright country. The second object of Columbus was to conquer that country for the King and Queen of Spain. This would add to the territory of the Spanish sovereigns and would increase their wealth. The third object of Columbus was to preach Christianity to the new country and to make new converts to the Christian religion. Jesus Christ had died on the cross to save mankind from sin. By believing in Christ and by accepting his religion, the men of the new country would be saved from sin and made fit for heavenly life after death.

**N.B.** Note Columbus's idealism, his loyalty to the King and the Queen of Spain and his deep religious enthusiasm.

*So far.....thing*—These words of Columbus are very pathetic. *But*—only.

**Page 72.** [*Pauses*—stops. *With slow deliberation*—i.e., slowly and carefully; আশ্রয়ে আশ্রয়ে এবং নাব্যবহার সহিত। *Deliberation*—careful consideration; স্থিতিবেচনা।]

*Vision*—thing revealed supernaturally and seen through spiritual eyes, (hence) noble ideal. *Is given a vision*—gets a vision from God. In the case of Columbus it was the vision of a new land beyond the sea.

to be discovered by him. *Alone*—without help from others. *He must... alone*—This is the tragedy in the lives of all great men. Every great man has to follow his ideal alone without help from others. Ould quotes a line from Thomas Hardy on the title-page of this play. The line is—men are meteors that consume themselves to light the earth."

'sen's line—"The great man is he who stands most alone."

'y—faithfulness ; বিশ্বস্ততা । *Passes*—passes away ; vanishes ;

। *Seaweed*—weed grown in the sea ; সমুদ্রে জাত আগাছা ।

*tide*—বর্ধিগামি ঢোত । This is the ebb-tide when the waters go

to sea. *Loyalty passed... tide*—A man who wants to follow a noble

path gets no help from followers. Their loyalty fails in the test. Their

'ty passes away like seaweed washed out by the ebb-tide to the sea.

*breaks*—is destroyed ; নষ্ট হয় । *Hollowed*—হিচকিত । *Friendship...*

*worms breaks*—A man pursuing a noble ideal gets no help from friends.

Their friendship does not stand the test. Friendship breaks as a mast,

eaten up by worms, breaks. *Discipline*—order maintained among sol-

diers, sailors, etc. ; নিয়ন্ত্রণ । *Honourable obedience*—মাননীয়

অনুমতি । The idea is that obedience is not necessarily dis-

honourable. One may obey another retaining his honour at the

same time. When a sailor or a soldier obeys his superior, he does not

lose his honour, on the contrary it is a part of his code of honour. *Bubbles*

—i.e., short-lived like bubbles ; ক্ষণস্থায়ী । *Contact*—touch ;

কোন real test ; পরীক্ষা । *Discipline, duty..... contact*—A man following

an ideal gets no support from others. He cannot depend on things like

discipline, duty and honourable obedience. They fail at the first test.

N.B. Note the similes (comparisons) used by Columbus. Loyalty is

compared to seaweed ; friendship to a worm-eaten mast ; and discipline,

duty and obedience to bubbles. The similes are all drawn from the

sea or the ship. They are thus very appropriate in the case of Columbus

who is a sailor and has spent the best part of his life in ships on the sea.

*There remains but oneself—i.e.*, one must follow one's ideal alone

without expecting any help from others. *That is..... far*—As yet I have

not been able to discover the land I had expected to discover. But I have

learnt one lesson, namely, that in following an ideal a man must depend

on himself alone, and he must not expect help from other persons.

Expl. So far I have discovered...so far, Pepe. (ll. 310-317,

Pages 71-72)—This is taken from the play, *The Discovery*. Columbus

faces angry and mutinous sailors. The sailors are for the moment

checked by Pepe's example of loyalty and heroism. Here Columbus

speaks of his disappointment and sorrow to the page-boy Pepe.

(But his words are intended also for the ears of the rebellious

sailors) He started on his voyage of discovery with high hopes.

He sailed to discover a New World beyond unknown seas

and thus to increase the territory and wealth of the King and the

Queen of Spain and to spread Christianity among new peoples. Up



to this time he has not discovered the New World. That has been disappointment. But he has made one discovery—a painful one. He has discovered that a man with a vision, a noble ideal must sue his ideal alone. He will get no help from others. He must not depend on the loyalty, friendship, discipline, duty and honourable obedience of other men. He had expected that the sailors would loyally follow him up to the last. But his expectations have not been fulfilled. His followers have lost faith in him and are not prepared to follow him any longer. Those who ought to be loyal to him forget their loyalty. Loyalty vanishes as quickly as seaweed that is carried away by the ebb-tide. Friends fall off from him. Friendship breaks as a worm-eaten mast breaks. Subordinates lose all sense of duty and discipline and refuse to obey. They forget their duty. In fact, discipline, duty and obedience fail at the first test. He has to follow his ideal without help from others. This is the only discovery that Columbus has made.

**N.B.** Note Columbus's idealism. Also note the tragedy in his life—and in every great man's life. The great man has to stand alone, he has to fight his battles alone.

Lines 318-320. [*Gleaming*—shining; উজ্জ্বল হইয়া উঠা। *Excitement*—agitation; উত্তেজনা। **N.B.** Pepe was excited, first, for the heroism that had gained his captain's approval; and secondly, for the noble words of his captain full of idealism and pathos.] *Loyal*—faithful; বিশ্বস্ত। *Still*—always; সর্বদা। *Devoted*—strongly attached; zealous; অস্বস্ত। [*Emotion*—agitation of mind; হৃদয়বোধ।] *Not ungrateful*—i.e., grateful; কৃতজ্ঞ। *I am not ungrateful*—i.e., I am indeed grateful to you for your fine loyalty.

**Grammar, etc.**—*Set out*—Illustrate the difference in meaning between *set out* and *set in*: (1) Columbus *set out* (started) from Spain on the 3rd of August, 1492; (2) Rains have *set in* (begun) rather early this year. *Radiant* (adj.); *radiance* (n.); *radiate* (vb.). *Sovereign* (adj.); qualifying 'King and Queen'. But the word 'sovereign' is also noun and as such means either king or queen. *Souls*—n., obj. to 'find'. *Obedience* (n.); *obedient* (adj.); *obey* (vb.).

বঙ্গানুবাদ—

**Columbus.** Pepe, আবিষ্কারের আশায় এই সমুদ্রযাত্রা আরম্ভ করেছি। [লোকজলি রাগে গজ্জ গজ্জ করিতে লাগিল।] অজানা সাগরের গরপারে একটি নূতন পৃথিবীর একটি উজ্জ্বল বেশ আবিষ্কার করবার জন্য আমি যাত্রা আরম্ভ করেছিলাম; আমার আশা ছিল আমার প্রতাপাশিত রাজা ও রাণীর জন্য নব রাজ্য ও নব ধনরত্ন, এবং আমার প্রাণকর্তা দীপ্তর আশ্রোৎসর্গের ফলে নরক থেকে উদ্ধার করবার জন্য নব নব মানুষ খুঁজে বের করব। এ পর্যন্ত আমি মাত্র একটি আবিষ্কার করেছি। [তিনি ধানিলেন এবং ধীর বিবেচনা সহকারে বলিতে লাগিলেন।] আমি আবিষ্কার করেছি যে, ভগবান্ মানুষকে যখন কোন আশ্রয় (প্রেরণা) দেন, তখন তাঁকে একলাই তাঁর অনুসরণ করিতে হয়। প্রভুতত্ত্বি ভাটার টানে সামুদ্রিক আগ্রাহার নত নত অতর্কিত হয়ে যায়। বহুব পোকা-খাওয়া মাছের নত ভেসে যায়। নিরাময়বর্তিতা,

কর্তব্যবোধ, সম্মানজনক আশীষবর্জিত—এনবই প্রধান সার্শে কেটে-পড়া বৃদ্ধদেরই মত কণ্ঠস্বর।  
পার্থক্য একাই থাকিতে হয়। *Pepe*, এ পর্যন্ত এই আবার একমাত্র আবিষ্কার।

*Pepe*. [ তাহার চক্ষু উত্তেজনার চক্ চক্ করিয়া উঠিল। ] কাগেন, আমি প্রভুত্ব, আমি  
বাধা, নরনারী আপনায় অহরহ ভূতা।

*Columbus*. [ কতকটা ভাবাবেগের সহিত। ] আমি অকৃতজ্ঞ নই।

Lines 321-348

**Summary**—Pedro then says that he also has been loyal to Columbus. Columbus thanks Pedro and says that Pedro ought to have made his loyalty more clear by speech. Columbus then looks out into the sea. Something in the distance catches his eyes and he stands still for some time. The sailors excuse themselves by saying that they are simple men. They at last decide to wait till the next day. Guillermo leaves the stage followed by one or two of the sailors. Francisco tries to apologise. But Columbus dismisses him with an ironical speech. The remaining sailors also leave the stage. Columbus speaks affectionately to Pepe who kisses the hand of Columbus and quickly goes away.

Lines 321-329. [*Scrapping his throat*—clearing his throat ; গলা পরিষ্কার করিয়া ; গলা ঝাঁকিয়া দিয়া।] *In question*—in doubt ; সন্দেহের বিষয়। *Has never .....question*—has never been doubted ; কখনই সন্দেহ করা হয় নাই। Pedro means to imply that his conduct has never been such as to raise any doubt about his loyalty to Columbus. He has always remained loyal to Columbus and he hopes that Columbus also knows it. But Pedro does not show to the best advantage by his silence in this moment of supreme crisis. Columbus points this out. [*Salutes*—নমস্কার করে।]

[*Returning the salute*—i.e., saluting in return ; প্রতিদানস্বরূপ করিয়া।] *You have.....silent*—When the sailors were in rebellion, Pedro remained silent. He did not try to persuade the sailors to obey Columbus. That is what Columbus here refers to. As a matter of fact, Pedro too doubted Columbus like the rest of the sailors ; but he was ashamed to oppose Columbus openly. *Speech*—in support of Columbus. Instead of speaking to the sailors, Pedro had stood aside. If Pedro had actively supported Columbus by speech, Columbus would have had no doubts regarding his loyalty. *But I thank you*—Columbus here thanks Pedro, because he did not join the rebellious crew. For this at least Pedro deserves credit.

**Expl.** *You have sometimes...thank you* (ll. 323-325, Page 72)—This is taken from the play, *The Discovery*. Columbus says this to Pedro. Pedro has just said that he has ever remained loyal to Columbus. To this Columbus replies that Pedro may have always remained loyal. But this loyalty has not been made sufficiently clear to him. Thus when the sailors were in open rebellion, Pedro did not try to persuade them to obey Columbus. He remained silent and stood aside. Pedro should have actively supported Columbus by speech. Then Columbus would have had no occasion to doubt his loyalty. But still Columbus is glad to hear that Pedro is loyal to him. For this Columbus thanks Pedro.

[His attention is fixed—Columbus sees something in the distance; his attention is attracted and held by it. Columbus is first seeing a light of the New World. But he is not yet sure. As we shall see later (lines 353-4) it is a light. *Peers*—looks narrowly; peeps; উকি নারা। *Earliestly*—eagerly; উৎসুকভাবে। *Turns*—to the sailors. *There is.....turns*—Columbus is deeply absorbed in looking out into the sea. He entirely forgets the sailors. He entirely forgets the sailors. But their movement at last recalls his attention.]

Lines 330-336. *We are simple men*—and therefore, you must not judge us too harshly if now and then we forget ourselves. *Judge*—criticize; নবাবোচনা করা।

*Their betters*—those who are better than they; their superiors; উচ্চতর ব্যক্তিগণ। *Shall simple.....betters?*—The sense is this: If you are simple men, you should not criticize your superiors. You should simply submit to them and do what they tell you to do. Columbus indirectly tells the sailors that instead of criticizing him, they should simply obey him.

[*Surlily*—uncivilly; rudely; অশিষ্টভাবে; কড়াভাবে।] *We.....to-morrow*—The sailors at last agree to wait till the next day. They will not immediately lay violent hands on Columbus. They will wait and see if land is sighted the next day. *At any rate*—in any case; anyhow; বাদেই হউক বা কেন; অস্তঃপক্ষে। Guillermo had been the leader of the revolt. His words give the signal that the mutiny is over.

*Dark*—evil; বন্ধ। *In the dark*—in the darkness of the night; অন্ধকারে। Here is a pun upon the word "dark"; as applied to "deeds" it means "evil", "wicked"; but in the expression 'in the dark' it means "darkness". *Dark ....dark*—The sailors of Columbus had come to murder Columbus. But they at last agreed to wait till the next day. The time was night. Columbus said that an evil deed like murder should rather be committed in the darkness of the night. Instead of waiting till the next day the sailors had better murder him then and there. The "dark" night would be the most appropriate time for their 'dark' deed.

N.B. Note the cool courage of Columbus.

[*Scowling*—frowning; অসুখি করিয়া। *Sheepish*—embarrassed; লজ্জিত; অপ্রস্তুত। *Slinks off*—goes away stealthily as if ashamed; লজ্জিতভাবে চুপি চুপি চলিয়া যাওয়া।]

Lines 337-348. *Desperate*—reckless; rash; নদ্বিগ্ন। *Act up to*—put into practice; অমূল্য করা। *Act up...them*—i.e., act according to their noblest impulses; নব্ব প্রকৃতি দ্বারা চালিত হইয়া কাৰ্য্য করা। *Desperate...them*—i.e., when men become reckless, they sometimes forget their noble impulses. They then act in a disgraceful manner. Here Francisco is commenting upon the conduct of the sailors. Being desperate the sailors forgot their duty and thought of laying violent hands on Columbus. But the danger is at last over. Note how the sailors have returned to their sense of duty.

They have become apologetic and explain their conduct as best as they can.

**Expl.** *Desperate men...in them, sir.* (ll. 337-338, Page 72)—This is from Ould's play, *The Discovery*. Francisco is trying to apologise to Columbus for the mutinous conduct of the sailors. The sailors have been guilty of mutiny. They have acted badly. The sailors have been rendered desperate by the endless voyage on uncharted seas. And the mutiny is the result of their desperation. Desperate men do not show the best side of their nature; indeed they show the worst side. But the sailors are not essentially bad people. So Columbus should not judge them too severely.

[*Quiet*—calm; শান্ত। *Irony*—satire; বিদ্রোপ।]

*Irony* is a figure of speech by which one uses language the literal meaning of which is just the opposite of what one intends to express. There is something in the tone of the speaker which conveys his real meaning. [*irony*, n. Expression of one's meaning by language of opposite or different tendency, esp. simulated adoption of another's point of view for purpose of ridicule—C. O. D.]

*Reminding*—putting in mind of; মনে করাইয়া দেওয়া। *Your best*—the "best manner" of which you showed yourself capable during the mutiny; তুমি যেদগ উৎকৃষ্টভাবে কাজ করিয়াছ। Francisco has used the word "best" while speaking of the desperate sailors; here Columbus flings that word back to Francisco. The expression *your best* is satirical. Columbus refers to the bad manner in which Francisco has acted. He is one of those responsible for the mutiny of the sailors. *Bettered*—improved; surpassed; অতিক্রম করা। *Good-night*—greeting at the time of parting at night; রাত্রিকালীন বিদায় সম্বোধন।

**Expl.** *I thank you...Good-night!* (ll. 339-340, Page 72)—This is taken from the play, *The Discovery*. Columbus with his courage and words of noble pathos has just quelled the mutiny of the sailors. Francisco has been one of those who have tried to stir up the sailors to mutiny. But now he tries to apologise for himself and for the sailors. So he tells Columbus that desperate men do not always act up to the "*best*" that is in them. Columbus satirically thanks Francisco for reminding him of the fact that desperate men do not always act up to the *best* that is in them. Columbus also pays a satirical compliment to Francisco. He says that Francisco surely has acted in his *best* possible manner though the sailors may not have shown the best side of their nature. It is impossible for anybody to surpass Francisco's best possible manner. The real meaning of Columbus, however, is that Francisco has acted very badly in helping to bring about the mutiny among the sailors. Posing as a friend to Columbus, Francisco has been an enemy. Columbus then dismisses Francisco for the night.

[*Speak again*—give a reply to what Columbus has said. *Thinks better of it*—i.e., changes his mind ; তাহার মত বদলায় । *Shamefaced*—with a look of shame ; লজ্জিতভাবে । *Overwrought*—over-excited ; অতিশয় উত্তেজিত । *Steady*—regular ; uniform ; নিয়মিত ; স্থির । Columbus's excitement is perhaps due to the fact that he has seen a light in the distance.]

**Page 73. Go, boy !**—This is said to Pepe. It seems to Columbus that he has seen a light in the distance. But he does not like to speak of it to any of the sailors before himself being quite sure of it. He does not like to speak of it even in the presence of Pepe, for Pepe may report it to the sailors. So Columbus sends Pepe away before speaking of the light to Pedro.

[*Seizes.....it*—This is a sign of loyalty and devotion in Europe. At the coronation of the English king, his subjects kiss his hand as a sign of homage.]

**Grammar, etc.—***Betters*—in *pl.* is always a noun and means "superiors, persons of higher rank." In *singular* the word is an adjective, being the comparative degree of 'good'. *Better*—may also be a verb and means "improve, surpass." *Illustrations* : (1) Ordinary men should not judge their *bettors* (superiors) ; (2) Ram is *better* (more good) than his brother ; (3) Every man should try to *better* (improve) his position in life. When *better* is used as a verb, we may derive from it the noun 'betterment'.

বন্দ্যবাদ—

**Pedro** (গাভীরোর সহিত গলা পরিষ্কার করিয়া) । নহাশয়, আশা করি আমার প্রভুভক্তি সম্বন্ধে কখনই কোন সন্দেহের কারণ ঘটে নাই ? [নমস্কার করিলেন ।]

**Columbus** (প্রতি-নমস্কার করিয়া) । Don Pedro, তুমি সময় সময় চূপ করে' ছিলে, কিন্তু কথা বলে তখন তোমার প্রভুভক্তিকে তুমি পরিশ্রুট করতে পারতে । যাই হোক্‌ আমি তোমাকে ধন্যবাদ দিচ্ছি.....

[**Columbus** কিরিয়া সমুদ্রের দিকে তাকাইলেন, নৃহর্ষের হৃদয় তাঁহার মনোযোগ নিবদ্ধ হইয়া রছিল । তিনি আরও উৎসুক হইয়া অন্ধকারের মধ্যে উঁকি নাড়িয়া রহিলেন । লোকগুলি উৎসুক করিতে লাগিল । তিনি তাহাদের দিকে ফিরিলেন ।]

**Juan.** নহাশয়, আমরা নাধারণ নাই.....

**Columbus** (তাড়াতাড়ি) । সাধারণ মানুষেরা কি তাহাদের স্রেষ্ঠতর ব্যক্তিগণের সমালোচনা করবে ?

**Guillermo** (অশিষ্টভাবে) । অন্ততঃপক্ষে আমরা কাল পর্যন্ত অপেক্ষা করতে পারি ।

**Columbus.** কুসংস্কৃত রাজার অক্ষকারে করলেই বেশ ভাল হয় ।

[**Guillermo** জব্বাতি করিতে করিতে কিন্তু অপ্রস্তুতভাবে (লজ্জিতভাবে) আস্তে আস্তে চলিয়া গেল ; নাটকনির্গমের দুই একজন তাহার শিহন শিহন চলিয়া গেল ।]

**Francisco.** নহাশয়, নরিয়া লোকেরা সব সময় তা'দের সর্বশ্রেষ্ঠ সংগ্রহণ দ্বারা পরিচালিত হয়ে কাজ করে না ।

**Columbus** (শান্ত বিদ্রোহের দ্বারা) । Francisco, আমাকে স্মরণ করিয়ে দেবার জন্য তোমার ধন্যবাদ দিচ্ছি । তুমি যে উত্তম আদর্শ আলো দেখিয়েছ, তা কেউ অতিক্রম করতে পারবে না । শুভ-রাত্রি ।

[Francisco আবার কথা বলিবার ক্ষমতা অর্ধেক ফিরিল, কিন্তু মত পরিবর্তন করিয়া লজ্জিতভাবে চলিয়া গেল। আরও কয়েকজন অগ্রসরভাবে (লজ্জিতভাবে) চলিয়া গেল। কিছুক্ষণের মধ্যে নিশ্চয়তা বিরাজ করিল। Columbus নড়িলেন না; তিনি উত্তেজিত ভাবাবেগ দমন করিতে চেষ্টা করিলেন। যখন তিনি কথা বলিলেন, তখন তাঁহার স্বর স্থির ছিল না।]

*Columbus.* যাও, বালক!

[Pepe তাঁহার হাত গ্রহণ করিয়া চুপন করিল এবং তাড়াতাড়ি কোয়ার্টার-ডেকে নামিয়া বাহিরে চলিয়া গেল।]

#### Lines 349-362

**Summary**—Columbus then turns to Pedro and tells him that only two minutes ago it seemed to him that he had seen a light in the distance. He looks again and is quite definite now. There is a light faintly flickering. Pedro also sees it. Great is the joy of Pedro. The sailors have also seen the light and they cry out in joy. A sailor comes and brings news to Columbus. Land must be near. Columbus gives order to bring the ship to a standstill.

*Two minutes ago*—See lines 327-328 above. *I saw...saw*—Columbus speaks in a hesitating voice. He is not sure of the light. *I thought*—It seemed to me. *It was,.....it is*—Columbus sees the light again and is now quite definite.

*Faintly*—dimly; indistinctly; অস্পষ্টভাবে। *Flickering*—burning unsteadily; flashing and dying away by turns; মিটমিট করিয়া জ্বলা। *Look!*—Columbus asks Pedro to look and see for himself.

*It is, sir!*—Pedro also sees the light. He confirms Columbus. *Glory be to God*—Pedro praises God for bringing them to the end of their troubles. The word 'glory' here means "adoring praise and thanksgiving" (*C.O.D.*); (ঈশ্বরের) মহিমা-কীৰ্ত্তন। [*Wild shout*—of joy from some sailor who also has seen the light. *Off*—away from the stage; বৈশিষ্ট্য।] *A light.....Land!*—Now that they have seen light, they are sure that land must be near. The light must be coming from land.

"At ten o'clock on that night (October 11, 1492) Columbus himself perceived and pointed out a light ahead, and at 2 in the morning of Friday, Oct. 12, 1492 Rodrigo de Triana, a sailor aboard the "Nina", announced the appearance of what proved to be the New World"—*Encyclopædia Britannica*.

"As the evening darkened, Columbus took his station on the top of the castle or cabin on the high poop of his vessel.....About ten o'clock he thought he beheld a light glimmering at a great distance. Fearing his eager hopes might deceive him, he called to Pedro Gutierrez,.....and inquired whether he saw such a light; the latter replied in the affirmative. Doubtful whether it might not yet be some delusion of the fancy, Columbus called Rodrigo Sanchez of Segovia, and made the same inquiry.

"They continued their course until two in the morning, when a gun from the *Pinta* gave the joyful signal of land. It was first descried by

a mariner named Rodrigo de Triana ; but the reward was afterwards adjudged to the admiral, for having previously perceived the light.

"The thoughts and feelings of Columbus in this little space of time must have been tumultuous and intense.....The great mystery of the ocean was revealed ; his theory, which had been the scoff of sages, was triumphantly established ; he had secured to himself a glory durable as the world itself"—Washington Irving, *Life of Columbus*.

[*Delirious*—mad, উদ্ভ্রান্ত । *Blessed*—hallowed ; revered ; পবিত্র ; পূজনীয় । *Mother of God*—Mary, mother of Jesus Christ ; যীশুখ্রিস্টের মাতা (মেরী) । Christians look upon Jesus Christ as the Son of God or as God Himself. So his mother, Mary, is called here the Mother of God. N.B. The sailors are Spaniards and Roman Catholics. Roman Catholics hold Mary, mother of Christ, in special reverence. *Blessed*.....*God*—The sailor here offers his homage to Mary. He expresses his gratitude.

[*Quiet authority*]—calm, commanding tone. Note the character of Columbus. Coolness is one of the most important traits of his character. He is cool in the midst of danger ; he is cool in the moment of victory. Joy cannot elate him, nor fear depress. *Heave to*—Bring the ship to a standstill ; জাহাজ থামান । It is a nautical term. *Curtain*—is the screen separating the stage from the auditorium ; ধ্বনিকা । Here the curtain is dropped ধ্বনিকা-পতন ), indicating that the play ends.

N.B. All's well that ends well. The sight of land at last saves the situation. It is hard to say what would have happened to Columbus if land had not been sighted so soon. Perhaps the next day the sailors would have carried their plan into practice and murdered Columbus. But with dramatic suddenness land appears and all ends well.

The land that Columbus saw was the Watling Island in the Bahamas (West Indies). Next morning he landed ashore in a solemn and dignified manner. The manner of landing has been described by a writer thus : "Dressed in his robes of state, he entered a little boat and rowed to the land. As soon as he stepped ashore he fell on his knees and thanked God for His mercy. Then he baptized the land with the name of Christ—San Salvador—and took possession of it in the name of the King and Queen of Spain."

Grammar, etc.—*Darkness* (n.) ; *dark* (adj.) ; *darken* (vb.). *Delirious* (adj.) ; *delirium* (n.).

বঙ্গানুবাদ—*Columbus* ( Pedroর দিকে কিরিয় ) । Don Pedro, দু'মিনিট আগে আমি দেখলাম.....আমার মনে হল আমি দেখলাম.....[ তিনি অন্ধকারের মধ্যে উঁকি মারিয়া দেখিতে লাগিলেন । ] ওটা যেন ছিল.....ছিল কেন, আছে...

*Pedro* ( উদ্ভ্রান্ততার সহিত ) । কি মহাশয় ?

*Columbus*. একটি আলো, অস্পষ্টভাবে মিটমিট করে ছলছে, একবার উপরে উঠে আবার নাবছে । দেখ ।

*Pedro.* হী মহাশয়, তাইত ! তগবানের জয় হউক !

[ এই সময়ে নেগেথো আনন্দ-উদ্ভূত চীৎকার শোনা গেল । ]

নেগেথো বর । একটা আলো ! একটা আলো ! তীর ! তীর !

[ একজন নাবিক আনন্দ এবং উত্তেজনায় আত্মহারা হইয়া দৌড়াইতে দৌড়াইতে প্রবেশ করিল । ]

নাবিক । মহাশয়, আপনি ইহা দেখেছেন কি ? একটা আলো ! যীশুমাজা সেরীর জয় হউক ! একটা আলো !

*Columbus* ( শান্ত আদেশের বরে ) । জাহাজ থামাবার হুকুম জানিয়ে দাও ।

( যবনিকা পতন )

## Questions and Answers

Q. 1. Narrate the story of Columbus's discovery as imagined by Hermon Ould in his play.

Or,

Give briefly the story of Ould's play.

*Ans.* The time is the night of October 11, 1492. The scene is on the deck of the "Santa Maria," the ship in which Columbus is sailing in the Atlantic Ocean on his voyage of discovery. (More than two months have passed since Columbus on August 3, 1492, started on his voyage of discovery from the port of Palos.) Columbus is on the deck. Two of the sailors, Diego and Juan, are on the quarter-deck. Diego has no faith in Columbus and his plan to discover a New World. They are pretending to work but really Diego is persuading Juan to join a conspiracy of the sailors against Columbus. The sailors are plotting to stop Columbus from going further, to make him turn back to Spain,—to kill him if he is obstinate. (A blasphemous song of the seamen is heard in the distance.) Pedro, the second officer, comes on the deck and tries to know what is in their mind. Diego tells Pedro that the sailors have reached the limits of their patience. They will voyage no more on unknown seas. They want to return to their homes in Spain. Pedro warns Diego against mutinous thoughts and deeds.

Just then Columbus comes to the quarter-deck and Juan goes away. Columbus orders Diego to leave the quarter-deck which is meant for officers only. Diego's manner is insolent. When he goes, Pedro informs Columbus of the temper of the crew. Columbus sees the hand of God in the wind blowing easterly, all day and every day, from the beginning of the voyage ; the sailors see in it the hand of Satan as the easterly wind blows them away from their homes and their country. Pedro speaks about the natural desire of the men to go back to their homes and their near and dear ones. Columbus is



sorry that Pedro has begun to doubt. Pedro says that he at least had faith in Columbus. But he began to doubt when the compass began to behave strangely—when the compass-needle instead of pointing to the constant North, jumped and pointed to the North-west. Pedro thinks that it is not God's will that they should pursue this voyage. They should return to Spain. Columbus says that it is *his* will, and that is enough. Then to conciliate Pedro, Columbus asks to be forgiven and adds that it is his will to continue the voyage because that is God's will. He requests Pedro to stop the blasphemous song of the sailors. Pedro goes off. Columbus looks out at sea and mutters. If God has given him the desire to know the unknown, He will surely help him to get the solution also.

Columbus then sees Pepe, the page-boy. Pepe says that every one has lost faith in Columbus except himself. Columbus thanks him for his faith. Pepe asks Columbus to be careful as the sailors drink too much and sometimes they are desperate. Pedro comes back and informs Columbus that the sailors have disobeyed his order to stop their impious song.

Francisco, a sailor, appears from the right. Columbus takes Francisco to task for coming to the quarter-deck which is reserved for officers. Francisco says that he has come to warn Columbus that the temper of the crew is dangerous. Columbus declares that danger is the breath of his life. Francisco now warns Columbus. He respects Columbus but men cannot bear this endless sailing into unknown seas. Columbus sees the need for winning over the sailors. For the time, he resigns his captaincy to Pedro, and speaks to Francisco as man to man. Columbus declares that he is the instrument through whom God is working His will. He would have liked the task to fall on some one else. But since God has chosen him, none will be able to resist him. The mission of Columbus is to discover the great world beyond the ocean and spread the message of Christ far and wide. Francisco, however, says that the sailors are not God's chosen instruments like Columbus. They feel no urge to discover a great world beyond the ocean. They are simple, humble men, sick for their homes. They are now at the end of their patience.

Just then, the sailors are heard shouting and clamouring. They come up in a body, growling like infuriated animals. Guillermo Ires is one of the ringleaders. In a voice of thunder Columbus orders the sailors to stop. They stop for a short time. Columbus declares that the first man to move shall be fettered for the rest of the night. Guillermo Ires disobeys the order. He advances towards Columbus. In high excitement, he says that the sailors refuse to proceed any further on the voyage. The ship must turn

round at once and return to Spain. The sailors will return to their homes. Columbus appeals to the sense of duty of Guillermo. Guillermo is an able-bodied seaman and Columbus is his captain. It is the duty of Guillermo to obey Columbus, as the duty of Columbus is to obey the Royal Sovereigns of Spain. Columbus's air of authority has its influence on Guillermo and the other sailors for a short time.

Diego, another ringleader, refuses to submit. Columbus goes up the stairs to the poop, where he stands and looks down upon the men. Diego runs towards the stairs to attack Columbus. The sailors begin to clamour against Columbus and are about to fall on him like angry beasts. Pepe comes between them and his master. He says that the sailors will have to kill him first before they can attack Columbus. Columbus is deeply moved by the loyalty of the boy.

Columbus makes an eloquent speech. His is a voyage for discovering a New World beyond unknown seas. But so far he has discovered only one thing. The man who is given a vision by God must follow it alone. Loyalty, friendship, discipline, duty, and honourable obedience—these break at the first trial. The man of vision must depend upon himself alone to pursue his high ideal. The eloquent words of Columbus greatly move the sailors. Pepe declares his obedience and Pedro follows with a declaration of loyalty. The sailors become apologetic and slowly leave the place.

Columbus stands still, gazing at the far sky. He peers into the darkness. Suddenly he tries to speak, he is deeply moved. In broken sentences Columbus tells Pedro that he has seen light in the distance. Pedro also sees it and fervently thanks God. So they have reached land. In the distance, a voice cries, "A light! A light! Land! Land!" A sailor, delirious with joy and excitement, runs up to tell Columbus that they have seen a light. With quiet authority Columbus gives order for the ship to be brought to a standstill.

**Q. 2. Write a short note on the title of the play.**

*Ans.* Refer to *Introduction*, page 156.

**Q. 3. Give a critical estimate of the play.**

*Ans.* Refer to *Introduction*, pages 156-157.

**Q. 4. Describe briefly the historical background of the play.**

*Ans.* Refer to *Introduction* (relevant portions from "Life of Columbus," "The First Voyage") and also see the author's own prefatory *Note* to the play.

Q. 5. What are Hermon Ould's deviations from history in this play?

Ans. (1) Ould's Columbus is confident of the existence of a New World beyond the seas. He knows that there is a New World beyond the Atlantic Ocean and sails to discover it.

The Columbus of history never dreamt of a New World beyond the seas. He set out to discover a new route to the East (India, China, etc.). He had persuaded himself that the new route to the East could be discovered only by sailing across the Atlantic Ocean to the West. Even when he had discovered the New World he did not know that it was new. "He persistently held that he had opened a new way to the East—that Cuba and Terra Firma were hitherto unknown parts of Asia. He retained his mediæval ideas of the universe"—*Hammerton*.

This is Ould's main deviation from history. It adds much to the dramatic interest of the play.

(2) The biographies of Columbus mention Pedro Gutierrez but all the other characters of the play are creations of Ould's imagination.

(3) Land was not actually first sighted by anybody on board the *Santa Maria* but by a sailor on board the *Pinta*, one of the two ships accompanying Columbus.

(4) Ould is not consistent in his estimates of the number of the crew. Diego says that they are forty and at another place he says that they are fifty, and Guillermo says that they are thirty. The *Encyclopædia Britannica*, based on historical authorities, notes that the crew of the *Santa Maria* consisted of fifty-two men.

Q. 6. "These two circumstances, at least, are historical" (Ould).—What are these two circumstances? Does Ould follow history in any other respects? Discuss the point.

Ans. The two circumstances to which Ould alludes are:—

(1) Columbus first saw the light of the New World on the night of 11th October, 1492. (2) He had often to face the 'open defiance' of his crew.

Ould has taken these two facts from history. But he does not confine his debt to history to these two points. His description of Columbus's appearance is in accordance with the description given in the works of Las Casas, Washington Irving, etc. Also his rendering of Columbus's character follows the accepted historical account.

Q. 7. Give briefly the substance of the dialogue between Columbus and Francisco; and show that the character of Columbus is revealed in this dialogue.

(C. U., 1942)

Ans. Columbus saw Francisco, one of the sailors, crawling about the deck. He called Francisco sharply and rebuked him for

coming to the quarter-deck reserved for officers only. Francisco told Columbus that he had come to warn him against the rebellious attitude of the sailors. Columbus calmly answered that he was not afraid of danger. "Danger is the breath of my life," he said. Francisco warned again that the sailors had lost patience. They could not bear any longer this endless sailing into unknown seas.

Columbus now handed over temporarily the command of the ship to Pedro. He wanted to talk and reason with Francisco, not as the Captain, but as his friend and comrade. Columbus began to explain in a gentle tone his God-given task of discovering the New World. It was God's will that Columbus should discover the New World and spread Christianity there. Columbus was only an instrument of God. Columbus knew that the New World existed and he wanted that the sailors must follow his direction. Francisco answered back that the sailors were simple men; they had no such knowledge as Columbus claimed to have. Why should simple men suffer on account of Columbus? Columbus quickly retorted that simple men must do their duty. Francisco answered that even duty had limits. Columbus might have been chosen by God to discover the New World. But why should the sailors sacrifice their country, family, friends and perhaps life itself merely for bringing glory to Columbus? Francisco's speech angered Columbus. Francisco however pleaded that he had come to give Columbus a friendly warning. But Columbus remained unmoved and unafraid, and determined to continue the voyage.

*The dialogue revealed all the noble elements of the character of Columbus, the great discoverer. Columbus was an idealist, a man of vision. His sailors might fail or falter (দ্বিধাভ্রষ্ট হওয়া); but he remained firm in his faith in the New World beyond the seas. Columbus was also a man of deep religious faith and humility. The voyage was to him a God-given mission and he an humble instrument of God. "Since God chose me, who shall withstand me?", he said. He must discover new lands and spread Christianity (the sacred word of God). An idealist firm in his faith in God, Columbus was very brave too. He knew no fear; danger was the breath of his life. The rebellious attitude of the sailors did not make him afraid. A born leader of men, he knew also how to persuade and plead with his men. He was perhaps a little too severe in his talk with Francisco; but his utter fearlessness and complete self-confidence made him easily the master of the situation.*

**Q. 8. Describe the conspiracy against Columbus and state how it was frustrated by him. (C. U., 1945)**

**Ans.** The conspiracy was to throw Columbus overboard into the sea. Some discontented and homesick sailors of the *Santa Maria*

plotted this. They wanted to get rid of their captain, Columbus. Columbus had sailed westwards from Spain for over two months, but no land was visible. The sailors were afraid of the unknown seas. They also felt homesick. Columbus had unshakeable faith in the New World beyond the Ocean. But his sailors had not. So they thought of mutiny. They planned to kill Columbus and then return to Spain.

Diego was one of the ringleaders in the conspiracy against Columbus's life. He tried to persuade Juan, another sailor, to take part in the plot. Even Pedro, the second officer, began to waver in his loyalty to the captain, Columbus. Diego behaved insolently in the presence of Columbus. The sailors were mutinous. They refused to obey their captain's orders. Francisco warned Columbus that the temper of the crew was dangerous. Columbus tried to argue with Francisco. But he failed to convince the impatient homesick sailor. Then all on a sudden, the sailors rushed in a body on the quarter-deck, where Columbus stood. They were in a threatening mood. Guillermo Ires was one of their leaders. For a moment, Columbus's voice of authority held them in check. But Guillermo Ires disobeyed Columbus and advanced towards him. Columbus spoke calmly and fearlessly. He demanded obedience from Guillermo and the sailors.

But Diego refused to submit. He ran towards Columbus to attack him. Other sailors also began to clamour and were about to fall on Columbus like angry beasts. The page-boy, Pepe, came forward and stood between them and his master, Columbus.

Then Columbus made an eloquent speech. He spoke of his voyage of discovery as a God-appointed mission. He spoke of the weakness of men. Loyalty, friendship, discipline, duty and obedience all would come to nothing, even at the first trial. These would fail and the conduct of the sailors was an example of this. But the man of vision must not fail. He had the God's will to pursue the ideal alone, even if his men failed to stand by him.

This eloquent speech greatly moved the sailors. They looked guilty and repentant. They slowly left the deck. By his courage and firmness, his eloquence and total disregard of danger to his person, Columbus won back the loyalty of his sailors. They realized how mean and small and cowardly they looked in the presence of the fearless and firm man of vision.

Q. 9. *Elucidate the following with special reference to (a) the speaker, (b) the occasion, and (c) the significance.*

(i) *He does more.....discontent.* (Page 64)

(ii) *My will, friend, because God's will.* (Page 66)

- (iii) *You are young.....faith.* (Page 67)
- (iv) *Danger is.....life.* (Page 68)
- (v) *Simple.....duty.* (Page 68)
- (vi) *I have discovered.....alone.* (Page 72)

*Ans.* (i) This is said by Pedro to Columbus. It refers to Diego. Diego has just left Columbus with a marked display of temper. Columbus notices it but dismisses it as the conduct of "a surly dog." Then Pedro makes this remark. The words indicate the character of Diego ; and they are the first warning that Columbus has of troubles ahead. They bring home to Columbus the danger of his situation.

But their dramatic significance is that they prepare us for the discussion that Columbus has with Pedro. The words are a prelude to that discussion. Pedro takes the opportunity of placing before Columbus the real causes of discontent among the sailors.

(ii) These words are spoken by Columbus to Pedro. Pedro has asked him how it can be God's will that they should continue the voyage when every sign indicates ill-luck. Columbus at first tries to silence Pedro by saying that the voyage of discovery is to be continued as that is the will of Columbus (the captain). Seeing, however, Pedro deeply hurt by this display of temper, Columbus says that he wills this voyage because he knows it is God's will.

The words throw light upon Columbus's character and the source of his inspiration. Columbus sincerely believes that God has appointed him the instrument for carrying out His will. He is deeply religious. The words also show that Columbus is really a good man, though short-tempered. He has hurt Pedro by a hasty word. Now he tries to mend matters.

(iii) Columbus says these words to Pepe. So long Columbus had depended upon his second officer, Pedro ; he knew that even if everyone disbelieved, Pedro could not lose faith in him. But now he bitterly realizes that he cannot depend even upon Pedro. Everyone disbelieved him,—he bitterly says. Then Pepe said that at least he (Pepe) had absolute faith. Columbus is deeply moved at this simple utterance of the boy. Laying his hand on Pepe's head Columbus says that Pepe has faith because he is young. Young people can have faith. They have idealism.

(iv) This is said by Columbus to Francisco, a sailor. Francisco has come to warn him of the mutinous temper of the crew. He tells Columbus that the situation is full of danger. These words are spoken by Columbus in reply.

They throw much light on Columbus's character ; and his character stands out before us in clear outline. What does Columbus

care for the dangers of a mutiny among his crew ? He loves danger. His motto has been to live dangerously. The word of Columbus prepare us for the bold and calm temper with which he subsequently meets the sailors. Danger, indeed, brings out the best elements of Columbus's nature.

(v) This is said by Columbus to Francisco. Columbus explains to him the reasons which have impelled him to make the voyage of discovery. He has a vision of new lands beyond the ocean ; he has the ideal of fulfilling the prophecies of the Holy Bible. The sailors want Columbus to give up the voyage of discovery. They want to return to their homes in Spain. Francisco asks why sailors, simple men who have not Columbus's vision and knowledge, should suffer because Columbus has knowledge and vision and idealism ? This is Columbus's reply. Columbus has a very clear mind. He knows that if men of vision are upheld by their idealism, simple men should be upheld by their sense of duty. Some are born to command ; others must follow. The sailors should obey Columbus.

(vi) Columbus says this to Pepe. The sailors want to return to their homes and families in Spain. They ask Columbus to give up the voyage of discovery. The disloyalty and disobedience and indiscipline of his men have caused him great sorrow and disappointment. Columbus started with the lofty idea of discovering a new land beyond unknown seas ; to find new wealth and territory for Spain and new souls to be saved by Christ. So far, he says he may not have yet made a discovery of a new land ; but he has discovered truths about human life. He has discovered that when a man has a vision, he must follow it alone. He cannot depend upon the loyalty and the friendship, the duty and the obedience and discipline of others.

We realize Columbus's solitary grandeur. (The idea reminds us of Ibsen's, "The great man is he who stands most alone.")

Q. 10. From a study of the drama, what impression do you gather about the causes that led to the mutiny among Columbus's sailors ?

Ans. (1) The first cause seems to be pure *home-sickness*, which sailors on the wide seas often felt in those days of unending voyages. They wanted to go back to their homes.

(2) The second cause is apparently the *fear* that possessed them. The sailors were afraid of meeting their death on the unknown seas. This was increased by their growing belief that it was Satan who was guiding them to their destruction. The continuous easterly wind that drove them west on and on appeared to them to be the work of the Devil himself. It was a superstitious age, and the sailors were victims of superstition.

(3) Pedro had an additional reason in that the compass-needle was behaving strangely. Instead of pointing North, it pointed North-west. At that time the sailors did not know that the magnetic pole did not correspond to the Pole Star. When Pedro was thus frightened, no wonder the ordinary sailors were even more frightened.

(4) Also, the sailors did not believe in any land beyond the seas. They did not believe that Columbus was inspired by God; they thought that he was guided by Satan.

(5) And, of course, it should not be forgotten that Columbus was not always very tactful in his dealings with the sailors.

These were the causes that led them to revolt.

**Q. II. What different excuses are offered for the sailors' conduct? How does Columbus answer them? Whom would you justify?**

*Ans.* (1) The first excuse is that the sailors are home-sick. They want to return to their homes and families in Spain.

(2) The second excuse is their fear that the Devil has caused the continuous easterly wind to take them to their destruction. This is mentioned by Pedro and is repeated by Guillermo.

(3) The third excuse is that they are simple men without vision and knowledge and they cannot be expected to suffer because Columbus has vision and knowledge. This is repeated by Francisco.

(4) The fourth excuse is advanced by Diego. Why should all of them die for the whims of a madman? They regard Columbus as mad. They look upon Columbus's vision of a new land beyond the ocean as the vision of a madman.

(5) Finally, they distrust Columbus as a foreigner. He is an Italian who has deserted his own country.

Columbus answers them in his several speeches. He asserts his divine inspiration and mission. He is inspired by God—he is not guided by Satan. He quotes the Holy Bible in his support. If he is inspired by God, no one can oppose him. As regards their being simple men, Columbus says emphatically that simple men have their duties just as great men have their visions. It is their duty to follow their captain (Columbus). If every man performs his duty, there will be no trouble anywhere. And if they are simple, they should not presume to judge their superiors. Finally, as regards his being a foreigner, Columbus reminds them that he is a subject of the King and Queen of Spain; and he is simply carrying out their orders.



Q. 12. "*There is no more merit in me than in this ship; we are both instruments of God.*" Who said this and when? What light does it throw on the character of the speaker? (C.U. 1944)

Ans. These words were spoken by Columbus, the captain of the ship to Francisco, a sailor. Francisco had come to warn Columbus against the rising temper and rebellious spirit of the sailors. The sailors could bear no longer the endless sailing into unknown seas.

Columbus began to plead with Francisco. He wanted to convince the discontented sailor, Francisco, that he (Columbus) had a divine mission. It was God's will that the New World must be discovered. God chose men to work out His will and Columbus was chosen by God. Columbus spoke to Francisco not as his captain and superior. He spoke as an humble agent of God. Columbus claimed no special merit in him. Both the ship and its captain, Columbus, were only instruments in the hand of God. Columbus must fulfil the God-appointed task of discovering the New World and the sailors must obey him.

These words of Columbus reveal his deep religious faith and humility. He spoke not as the captain of the ship. He claimed obedience from the sailors as an agent of God. Columbus believed himself that he was working out God's will to discover the New World and to spread Christianity there. So he wanted the sailors also to believe that the voyage was not for glory or gain but for fulfilling God's purpose.

Q. 13. What ideas do you form about the age (historical period) of Columbus from a study of the drama?

Ans. The age of Columbus was an age of daring voyages of discovery. And the most famous was Columbus's own voyage which led to the discovery of America.

It was an age of religion and people devoutly believed in the Holy Bible. Columbus found support for his voyage in the Bible. His language became Biblical when he spoke of it. Christians also regarded the conversion of the rest of the world to Christianity as their heaven-appointed task. This deep religious faith brought encouragement to Columbus.

It was an age of superstition. Men believed in evil spirits, in the Devil. Whatever they could not explain, they would attribute to the Devil. The continuous easterly wind was supposed to be caused by the Devil. The strange behaviour of the compass was similarly attributed to the Devil.

It was an age when men were rough in action and speech. The sailors of the *Santa Maria* were rough men. They swore and drank

and sang impious songs and became desperate when roused. Though readily roused to desperation, they were as easily brought back to their senses by a great leader like Columbus.

Q. 14. Give a brief character-sketch of Columbus bringing out the principal traits of his character.

Ans. See Characters of the Play—Columbus.

Q. 15. Give brief character-sketches of the following—Pedro ; Pepe ; Francisco ; Guillermo ; Juan ; and Diego.

Ans. See Characters of the Play.

Q. 16. Give an estimate of the crew of Columbus (the sailors of Columbus's ship).

Ans. See Characters of the Play—The Crew of Columbus.

Q. 17. Explain the following passages with reference to the context—

(a) *Why waste your pity? Shall it be one madman, his head stocked with visions, or forty honest seamen pining for their homes?*

(Page 63)

(b) *We're like bats trying to fly by day. It's time he gave way. Why should one man have the lives of fifty in his hands?* (C. U. 1944)

(Page 64)

(c) *The crew would say.....friends and sweethearts.* (Page 65)

(d) *Forgive me.....warrant faith.* (Page 65)

(e) *I am not a child...meant for our eyes?* (Page 66)

(f) *Mystery? Would God.....provide the solution?*  
(C. U. 1942) (Page 66)

(g) *Then why behave.....master now-a-days?* (Page 68)

(h) *There are men.....instruments of God.* (Page 68)

(i) *But since God.....their Saviour.* (Page 68)

(j) *I have lifted.....Heaven exists.* (Page 68)

(k) *Country, family.....for our homes.* (Page 69)

(l) *The men are.....at last.* (Page 69)

(m) *We've stood too much.....but sheep.* (Page 70)

(n) *The Devil's with you.....back to home.* (Page 70)

(o) *I am your captain.....your duties.* (Pages 70-71)

(p) *I set out to discover.....Saviour to redeem.*  
(C. U. 1943) (Page 71)

(q) **I have discovered.....so far, Pepe.** (Page 72)

(r) *You have sometimes.....thank you.* (Page 72)

(s) **thank you.....Good-night !** (Page 72)

*Ans.* See **Explanations.**

Q. 18. *Write notes on the following—*

*Poop-head ; New World ; teething child ; We're like bats trying to fly by day ; guttering ; quarter-deck ; the Devil ; sweet-hearts ; uncharted seas ; the unlettered ; the needle of the compass, instead of pointing to the constant North..... pointed to the North-west ; portent of ill-luck ; unbridled tongue ; make an example of ; sneaking mischief-maker ; Is discipline obsolete in the Ocean Sea ? Is Jack as good as his master nowadays ? mumbling and grumbling ; Danger is the breath of my life ; the four corners of the earth ; Saviour ; Holy Writ ; lifted the veils which obscured the prophecies of Holy Writ ; spoiling for a fight ; the stoutest rope breaks at last ; The Santa Maria will be the lighter for his carcass ; Discipline knows no buts ; in irons ; We are thirty to one ; duped day in, day out ; we are not men but sheep ; this Devil's track to nowhere ; if your tongue does not run away with your discretion ; you will achieve prosperity in your calling ; the Royal Sovereigns of Spain ; froth and scum ; Do you think you're on holy ground now ? Italian renegade ; Devil's whelp ; new souls for the sacrifice of our Saviour to redeem ; betters ; Dark deeds are better done in the dark ; Desperate men do not always act up to the best that is in them ; Your best cannot be bettered ; Blessed Mother of God.*

*Ans.* See **Notes.**

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# Sir Arthur Conan Doyle, (1859-1930)

## INTRODUCTION

**Life of the Author**—Sir Arthur Conan Doyle was born in 1859. In his lifetime he was chiefly remembered as the creator of Sherlock Holmes, decidedly the most famous detective in English fiction. Charles Doyle, his father, was an artist.

Conan Doyle showed an early bent towards literature. He wrote and illustrated a small book before he was ten. Doyle was educated at Stonyhurst and Edinburgh University. He was brought up in the Roman Catholic faith ; but he later turned to spiritualism.

Having secured a job as ship's surgeon on a whaling vessel bound for the Arctic, he followed the voyage with another to the African coasts. After his return he practised as a doctor in Plymouth, Portsmouth and Southsea.

His income from medical practice was small ; he had to supplement this by contributing stories to cheap popular magazines. Later he took to writing full-length detective novels.

*A Study in Scarlet* (the Ms. of which was sold to Ward, Lock & Co., for £25) was his first novel. *Micah Clarke* and *The White Company* were two novels written by him about this time. He then went to Vienna with his wife to specialize in eye diseases. After his return he set up as an eye specialist in Wimpole Street, London. But he did not acquire any large practice. He wrote for the *Strand Magazine* the series of episodes, later on published as *The Adventures of Sherlock Holmes*. The success of the book was great. Now he gave up medicine and turned to literature.

Then began long years of literary labour. Volume after volume was published, one after another. By popular demand Sherlock Holmes, the immortal detective, was again introduced in his stories from 1905. From now on Sherlock Holmes "lived" on in new adventures virtually to the day of his creator's death. Some of the stories were also dramatised. But the later stories of Sherlock Holmes were not as good as the earlier ones.

Beside Holmes's adventures, Conan Doyle wrote many other short stories and historical novels. He lifted the historical novel out of the rut into which it had fallen since the death of Scott and made it popular. He was a keen spiritualist and wrote on the subject of spiritualism. Like Sir Oliver Lodge, the famous scientist, Conan Doyle became more deeply interested in spiritualism after the death of his son.

He was fond of travel and was an intimate observer of three wars. He took part in the Soudan War as a newspaper correspondent, in the Boer War as a surgeon attached to a hospital unit and in the last Great War as a propagandist. His knighthood was a reward of his services in the Boer War.

Conan Doyle wrote about fifty books. Some of the well-known books are mentioned here :

*Fiction :*

*A Study in Scarlet*, 1887; *The Sign of Four*, 1889; *The Adventures of Sherlock Holmes*, 1891; *The Memoirs of Sherlock Holmes*, 1894; *The Hound of the Baskervilles*, 1902; *The Return of Sherlock Holmes*, 1905; *The Valley of Fear*, 1915; *His Last Bow*, 1917; *The Case-book of Sherlock Holmes*, 1927; *The Complete Short Stories*, 1928; *The Complete Long Stories*, 1929.

*Historical, Spiritualistic and Miscellaneous :*

*Micah Clarke*, 1888; *The White Company*, 1890; *The Great Boer War*, 1900; *The Lost World*, 1912; *The Wanderings of a Spiritualist*, 1921; *Our American Adventure*, 1923; *Memories and Adventures*, 1924; *History of Spiritualism*, 1926; *The British Campaigns in Europe (1914-18)*, 1928.

Conan Doyle's works are immensely popular both with the young people and with adults. His Sherlock Holmes is one of the best-known characters in modern fiction. People all the world over eagerly follow the exciting adventures of this amateur detective.

**Conan Doyle as a writer :** His versatility—"What has surprised me, as it has surprised so many others who are at all conversant with his writings, is his amazing versatility. For the majority of his readers he (Conan Doyle) is only known as the author of the Sherlock Holmes detective stories. He is a novelist of acknowledged eminence, each of his novels containing some character study of enduring interest. As an historian his writings alike of the Boer War and the Great War still await their full measure of appreciation. As a poet his modest volume has greater merit than he himself ever claimed for it"—*John Lamond*.

**Conan Doyle as a writer of short stories**—Conan Doyle is a first-rate story-teller. He has given us stories of crime and detection, stories of military life and stories of mystery and imagination. Within the compass of a short story, he can make his characters live. His amateur detective, Sherlock Holmes, is deservedly celebrated in English fiction. *The Lord of Chateau Noir* is a good story. Here Conan Doyle has given a vivid picture of the Count of Chateau Noir, a high-born aristocrat, a fond and hereaved father, made almost mad by the loss of his dearly loved son. The German Captain Baumgarten, middle-aged, heavy-jawed, 'slow but reliable and brave' is successfully drawn. Doyle has good plots. Often his stories have a historical background, in connection with some war or with some martial exploit. His stories are excellent entertainment for average persons and have enjoyed great popularity.

**His Literary Method**—"This is how I write a story", he said. "First of all, I get my central idea. When I say I 'get' it, I mean that it comes of its own accord. I can no more sit down and command ideas than I can sit down and command rain. Take the *Speckled Band* as an example. The first stage of that story was when suddenly, and for no particular reason, the idea came to me of a man killing somebody with a snake. I thought the idea a good one and thinking of it made it

gradually grow.....*Well, there's the basis of your story.* The rest consists in two tasks—the concoction of false scents to put the reader off the track and to keep him guessing until the last minute and the provision of clues, as ingenious as one can make them.<sup>1</sup>

—Conan Doyle to Beverley Nichols : *Are they the same at Home ?*

### Historical Background of the Story

*The story has the Franco-Prussian War of 1870-71 as its historical background.* The main characters are fictitious. They are supposed to be Germans and Frenchmen who lived at the time of the war and took part in it.

*The German Empire was the result of three wars waged by Prussia—the war with Denmark in 1864, with Austria in 1866, and with France in 1870.* In 1866, Prussia engaged in the Seven Weeks' War against Austria and won a great victory at Sadowa (or Königgratz). Peace was made, Austria withdrew from the German Confederation and Prussia became master of North Germany. North Germany was united with South Germany and the German Empire was established only after the Franco-Prussian War of 1870-71.

From 1866 to 1870, relations were very much strained between Prussia and France under Napoleon III, the French Emperor. Prussia made important annexations to her territory in 1866. The states lying between the eastern and western provinces of Prussia were now united to her by her astute politician, Bismarck. France resented these annexations.

Bismarck had been anxious to extend the sphere of Prussia's power and prestige. He regarded a Franco-Prussian War inevitable.

An excuse was wanted. In 1870 Prince Leopold of the royal family of Prussia was set up by Bismarck as a candidate for the vacant throne of Spain. This was not liked by France. Bismarck now found an excellent opportunity for provoking France into a war with his country. France declared war upon Prussia (known as the Franco-Prussian War) on July 19, 1870. The war continued for about six months. It has its two periods—(1) *the Imperial period*, so long as France was an Empire under Napoleon III ; (2) *the Republican period*, when France continued the war as a republic after the collapse of the Empire.

The French army was badly equipped and poorly organized. The French army officers lacked initiative and forethought. Moltke, the great German general, destroyed or bottled up the regular armies of France.

The German Third Army, under the Crown Prince, won a victory over MacMahon's vanguard at Weissenburg. The French general, Douay, was killed. At Wörth the French general, Marshal MacMahon, was badly defeated. In the battle of Spicheren the French were again defeated.

The First German Army under Steinmetz and the Second German Army under Prince Frederick Charles combined together. They shut up the principal French army under Bazaine at Metz, a strong fortress.

The French force under Napoleon III was completely encircled at Sedan by the Third and the newly-formed Fourth Army of Moltke. On September 2, 1870, the French army had to surrender after a heroic

resistance. The French Empire collapsed. Napoleon III, the French Emperor, became a prisoner of war in Germany. *Thus closed the Imperial part of the Franco-Prussian War.*

*Now began the Republican part of the war.* Several French statesmen including Le'on Gambetta quickly formed the Government of National Defence and proclaimed the French Republic. The Germans rapidly advanced on Paris from three sides and laid siege to the capital. Gambetta fled from Paris in a balloon to raise troops in the interior. But these imperfectly trained troops failed to relieve the besieged capital. These attempts were made the more hopeless by the fall of Metz. On October 27, the French general, Bazaine, with his army, had surrendered at Metz. Six thousand officers and 1,73,000 men had capitulated with hundreds of cannon and other war supplies. It was the greatest capitulation "recorded in the history of civilized nations." Starvation stared the Parisians in the face. They ate anything they could get—dogs, cats, rats. Coal and firewood were exhausted. On January 28, 1871, Paris capitulated after a magnificent struggle.

National hatred was intense. In spite of their great victories the Germans could not stop the secret murders of individual Germans or isolated German groups by individual Frenchmen or small groups of them.

*The incidents related in the story are supposed to have happened during the republican period of the war—when "the shattered forces of the young Republic had been swept away to the north of the Aisne and to the south of the Loire".*

## THE LORD OF CHATEAU NOIR

### The Title of the Story

The title of the story, *The Lord of Chateau Noir*, (pronounced, *shû-toe noa'hr*) means the *Lord of the Black Castle* (Château=castle; Noir=black). The name itself indicates horror and grimness.

The story is a grim one. Count Eustace was the name of this lord of the Black Castle. He was a great warrior and a patriotic Frenchman. His only son, called Eustace, a French military officer, was taken prisoner by the Germans. Some Germans had been kind to young Eustace, the French prisoner, and other Germans had treated him very cruelly. Young Eustace managed to escape from their clutches, but died in escaping. His mother died of grief. The wronged father vowed to repay to some German officer every act of kindness and every act of cruelty done to his son. An opportunity soon came. Count Eustace, the Lord of Château Noir, cleverly captured a German officer in his castle. He treated his German prisoner exactly as his son had been treated by the Germans.

### Summary

1. *France invaded by German armies, and Paris, the French capital, besieged. Also a war of individual Frenchmen against individual Germans.*

This is a story of the days of the Franco-German War of 1870-71. German armies had invaded and occupied a large part of France.

The armies of the newly-formed French republic had been shattered and swept away. Paris was besieged by the Germans. From Paris one German army went to the north, one southward to Orleans, and a third westward to Normandy.

The French felt bitterly humiliated. The Germans were superior to the French in number as well as in weapons. In battalions the Germans defeated the French; but man to man or ten to ten the French felt they were the equals of the Germans. So amid battles and sieges, there began another war,—a war of individuals. Frenchmen began to organize secret murders of individual Germans or small German groups and the Germans in their turn began to take terrible revenge for these murders. (Paragraphs 1-2)

2. *The German Colonel von Gramm of the 24th Posen Infantry faces difficulties. His reward of a thousand francs tempts a Norman peasant, Francois Rejane, who gives valuable information.*

The German officer, Colonel von Gramm of the 24th Posen Infantry, had his headquarters in the little Norman town of Les Andelys. There were no French troops within this area. But strange to say, every day German sentinels were found murdered at their posts, or German soldiers going about to collect food for their horses never returned alive. On such occasions the German colonel in his turn angrily burnt down the crops and cottages of French peasants. Such acts of revenge had no effect. The same grim story of foul murders would reach him the next morning.

The German colonel offered a reward of five hundred francs for information. He got no response. He offered eight hundred francs, then a thousand francs. An avaricious Norman peasant, Francois Rejane, appeared and gave the information. Francois Rejane said that Count Eustace of Chateau Noir was responsible for these murders. At first the German colonel could not believe this. The Norman peasant said that the count had been almost mad after the death of his only son. His son had been taken prisoner by the Germans and he died while escaping. The peasant pointed out, that every German sentry murdered had a saltire cross cut across his forehead and the saltire cross was the badge of the lords of Chateau Noir.

The colonel now believed the peasant's information to be true. He detained Rejane as he knew the count's residence, Chateau Noir. The colonel ordered Rejane to act as guide to the place.

(Paragraphs 3-24)

3. *Colonel von Gramm orders Captain Baumgarten to go and arrest Count Eustace, the Lord of Chateau Noir.*

Colonel von Gramm summoned Captain Baumgarten, a middle-aged, bald-headed, slow but brave and reliable soldier. He asked



the captain to proceed to Count Eustace's castle that very night. Rejane would act as guide. Captain Baumgarten was to arrest the count, or failing that, to shoot him. (Paragraphs 25-31)

4. *Captain Baumgarten starts at night with twenty German soldiers and Francois Rejane as guide, and reaches the Chateau Noir (the Black Castle).*

On a cold and rainy night in December, Captain Baumgarten started from Les Andelys with twenty Poseners and the Norman peasant as guide. The twenty infantrymen advanced with difficulty along the dark and muddy road. They knew their dangerous mission. The thought of avenging the murder of their comrades upheld them. At half past eleven their guide stopped before the huge iron gate of the Chateau Noir (the Black Chateau or the Black Castle). The Prussian infantrymen went up to the black chateau very stealthily. The castle was shaped like an L, with a low arched door in front and rows of small windows. There were overhanging turrets above. The whole castle stood silent and partly lighted by the moon and partly in shadow. A single light was seen gleaming in one of the lower windows. (Paragraphs 32-34)

5. *Captain Baumgarten posts his men and searches the whole house. The count is out.*

Captain Baumgarten posted his men, some to the front door, some to the back, some to watch the east and some to watch the west. He and the sergeant stealthily reached the lighted window. They saw an elderly servant inside, reading a tattered paper by the light of a candle. The sergeant thrust his needle-gun through the glass and the terrified servant was ordered to open the door. The old man was a butler of Count Eustace, the lord of Chateau Noir. The door was opened by him and in reply to threats he affirmed that his master was out. He also said that the count would return before daybreak. The captain was disappointed to hear this. He, however, searched the house to make himself sure. The whole house was searched with great care. There was nobody else in the chateau, except the butler's wife, Marie. There was no trace of Count Eustace anywhere. It was a difficult house to search. Thin stairs connected lines of tortuous corridors. Also the walls of the rooms were thick and sound-proof. Captain Baumgarten was at last convinced that the count was out. (Paragraphs 35-52)

6. *Captain Baumgarten decides to wait for the night. In the well-lighted dining-hall, he finishes his supper and lying back on his chair falls asleep.*

The captain called upon the sergeant to keep the butler under close watch and place four men in ambush at the front and at the back of the Chateau. The others were to get their suppers in the kitchen. The captain intended to take his supper in the dining-hall

and to be served by the butler himself. As an old soldier he knew how to make himself comfortable in an enemy's house. He quickly made his preparations for a comfortable night in that cosy and warm hall. It was a gloomy and rainy night outside. He threw his weapons down upon a chair and eagerly started taking supper.

Underneath the candlelight his figure was prominently visible, but everything else was vague and dim within the old dining-hall. The oak-panelled sides, the faded tapestry, the heraldic shields appeared shadowy. Four paintings of ancient chiefs of Château Noir faced the fire-place. Heavy with his supper, the captain was thinking of his strange arrival there. Slowly his head sank on his breast in pleasant, restful sleep. (Paragraphs 53-64)

7. *Captain Baumgarten was suddenly roused from his sleep by a slight noise and he was surprised to find the count of Château Noir standing before him. The count treated the captain with a strange mixture of kindness and cruelty.*

The captain was suddenly awakened by a slight noise. He saw before him the count of Château Noir—a huge figure, black-haired, olive-skinned, with fierce, glinting eyes and a great, fierce nose. The captain looked for his weapons. But they had been removed by the count. The count remarked mockingly that the captain had been a little careless. He had taken so little precaution in a house full of secret passages. The German captain was about to attack the Frenchman with clenched fists; but he was thrown back into his chair. He was now told that his men had all been killed. Captain Baumgarten sat still in his chair. He was a brave man. But there was something in the French count's manner which filled him with fear. The count offered hospitality, a more expensive wine and a second supper. At the count's order an expensive wine was brought for the German captain. "Drink, sir, and be happy," said the count. While the captain was drinking, the count started telling the tragic story of the death of his only son. The count remarked that he had earnestly wished for an opportunity to tell the story of his son, Eustace, to some German officer. His son had been taken prisoner by the Germans and he died while escaping. (Paragraphs 65-79)

8. *The Lord of Château Noir tells the tragic story of his son: he repays to the German captain every act of kindness and cruelty done to his son, young Eustace.*

The bereaved father narrated the pathetic story of young Eustace's death. He had heard the story in detail from another officer of Eustace's regiment; this officer escaped, but Eustace died. The mother died within a week of the death of her beloved son. Young Eustace served in the French artillery. He was taken prisoner in the battle of Weissenburg and sent to Germany. At first he was kindly treated by a German officer in a village called Lauterburg.

He gave Eustace a good supper, good wine and a cigar from his own case. In return to the kindness shown to Eustace, the count had given to Captain Baumgarten good wine and had offered a good supper and cigar too. The story went on : Next day, the French prisoners were moved across the Rhine into Ettlingen. The German officer who guarded them was a ruffian and a villain. He took pleasure in ill-treating and humiliating his prisoners. He gave Eustace a terrible blow in the eye. In return the count gave a similar blow to the German captain. The German officer had mocked at Eustace's disfigured face. And the count mocked at the captain's disfigured face and said that he looked a little comical. The count then narrated the next stage of the boy's unhappy story. A kind-hearted German major took pity on poor Eustace and advanced him ten gold coins. The count now returned those ten gold pieces to Captain Baumgarten. The cruel-hearted and brutal German officer who guarded the French prisoners heaped upon young Eustace all sorts of insults : he struck the young boy, he kicked him and tore hairs from his moustache.

While describing these cruel acts, the count heaped exactly the same insults and tortures on the German captain, who had to suffer exactly as the count's son had suffered. Blinded and half-senseless, Captain Baumgarten tried to stand up ; but he was again thrown back on the chair. The count went on : At Carlsruhe a kind-hearted young Bavarian soldier bandaged Eustace's face. The count, too, was ready to give similar help to the bleeding captain. But the German captain dashed aside the count's hand and said that he could endure the count's brutalities but not his hypocrisy. The count then continued the story. At Carlsruhe his son was thrown into captivity. There he was taunted and insulted by some unmannerly German soldiers of the garrison. The count, too, mocked Captain Baumgarten. After a fortnight, however, Eustace and his friend made good their escape in the guise of two peasants. Hiding by day and walking by night, they had got into France as far as Remilly. They were within a mile of crossing the German lines. But they were detected and arrested by a patrol of Uhlans (German soldiers). The count reproduced this scene of his son's capture. He blew his whistle and at once came in three stern-looking peasants. The count said that these French peasants must serve as his Uhlans. They stood guard on the count's prisoner. The German officer who arrested the count's son and his friend decided to hang them, without trial or ceremony. At this stage of the story, the count hinted that Captain Baumgarten, too, would be similarly hanged.

Captain Baumgarten was dragged from his chair. He was taken to the fatal noose ( दड़ि़र क़ाँन ) hanging from one of the huge oaken rafters of the ceiling. The noose was slipped over his head. Captain

Baumgarten was pale, but firm and defiant ; and his lips showed that he was praying. The count said that his son also prayed when he was face to face with death. But a general officer came up and saved the count's son. The general was moved on hearing that young Eustace was praying for his mother. He ordered the Uhlans away. He heard from Eustace that he was the only child of an old family, and that his mother was in failing health. He released Eustace, threw off the rope, kissed him on both cheeks, bade him go and gave him his kindest wishes. But in spite of all this kindness, Eustace did not live. He died of fever. The Count of Chateau Noir repeated to Captain Baumgarten every act of kindness done by the German general to the count's son. He released Captain Baumgarten, threw off his rope, kissed him on either cheek and bade him farewell with many kind wishes.

Captain Baumgarten, blinded, disfigured and bleeding, reeled out of the château into the wind and rain of that wild December dawn.

(Paragraphs 80-97)

#### Notes, Explanations, References, etc.

*The Lord of Château Noir*—The Lord of the Black Castle, Count Eustace, is the lord (chief) of this castle. He is the hero of the story. *Château*—*pr.* 'shato' (C.O.D.) ; castle ; country seat for a great noble, etc. *Noir* is a French word, meaning 'black'. কৃষ্ণ প্রাসাদের প্রভু বা অধিপতি।

#### Paragraph 1

*Summary*—The story is about things that happened during the Franco-German War of 1870. The Germans thoroughly defeated the troops of the newly-formed French republic. Three German armies had crossed the Rhine and moving through France had united to besiege Paris. From Paris three smaller German armies proceeded—one to the north, one south to Orleans and a third westward to Normandy. Many German soldiers reaching Normandy saw the sea for the first time.

*It was in the days*—Conan Doyle gives us the date of the story. The incident described here is supposed to have happened at the time of the Franco-Prussian War of 1870. The French had lost great battles and large portions of France had been conquered and occupied by the Germans. The hearts of Frenchmen were filled with black thoughts of revenge.

*The German armies*—The Germans had larger armies, better weapons and organisation than the French. N.B. The French suffered from confusion and lack of preparation.

*Had broken their way across France*—had smashed their way into France, defeating the French armies ; ক্রান্তির মধ্যে বলপূর্ব্বক প্রবেশলাভ করিয়াছিল। *To break one's way into* is an idiomatic phrase, suggesting force and violence. *The shattered forces*—the French armies completely defeated and broken up by the Germans ; বিধ্বস্ত সৈন্যবল। *Forces*—armies ; সৈন্যবাহিনী।

*The young Republic*—the newly-formed republic of France ; নতুন প্রতিষ্ঠিত সাধারণতন্ত্র। (This was the Third Republic.) The Franco-German War started on July 19, 1870, when France declared war against Germany but actual fighting began on August 1. The French Emperor, Napoleon III, became a prisoner of the Germans at Sedan on September 2, 1870. On September 4, 1870 a republic was established in France. Le'on Gambetta, Jules Favre and Jules Ferry proclaimed the Republic.

(For details of the Republican part of the War see *Introduction—Historical Background of the Story*.)

*Republic*—a state in which the government is carried on by the people or its elected representatives ; জনসাধারণ কর্তৃক শাসিত রাজ্য। *Had been swept away*—had been forced to retreat ; বিতাড়িত হইল। *The north of the Aisne*—The Aisne is a river in Northern France. *South of the Loire*—The Loire is the longest river in France, rising in the Cevennes and flowing into the Bay of Biscay.

N.B. Conan Doyle means to say that the French soldiers under the newly-formed Republic offered resistance to the German invaders. But they failed everywhere. They were driven off and the Germans occupied the heart of France.

*When the shattered forces of the young Republic.....Loire—Gambetta*, a French republican leader, helped to raise new French armies in the interior of France for relieving Paris which had been besieged by the Germans. These untrained French armies failed in their task. They were completely defeated by the Germans and had to retreat. "Gambetta by his immense energy, his eloquence, his patriotism, was able to raise new armies,....but as they had not time to be thoroughly trained, they were unsuccessful. *They could not break the immense circle of iron that surrounded Paris*. After the overthrow of the Empire the war was reduced to the siege of Paris, and the attempts of these improvised armies to break that siege"—Hazen, *Europe Since 1815*.

*It was in the days.....south of the Loire—Expl.* With these lines Conan Doyle begins his grim story, *The Lord of Château Noir*. Conan Doyle gives us the historical background of the story. The incident described in the story happened towards the end of the Franco-Prussian War of 1870. On September 2, 1870, Napoleon III, the French Emperor, with his army had surrendered at Sedan to the Germans. France abolished the empire and established a republic ; and the republic tried to defend France and relieve Paris, besieged by the Germans. The untrained armies of the newly formed French republic were thoroughly defeated by the Germans ; and they had to retreat to the north of the river Aisne and to the south of the river Loire. The victorious German armies had forced their way into France. They drove off the French armies to the north and south, beyond the rivers Aisne and Loire.

[Add notes on *the young Republic* ; *the Aisne* and *the Loire*.]

**N.B.** Conan Doyle gives the historical background of the story. These were indeed black days of disgrace and defeat for France.

*Three broad streams—i.e.,* three big German armies advancing like "three broad streams"; তিনটি বিশাল সৈন্যপ্রবাহ। *Armed men—i.e.,* German soldiers. *Had rolled—*had marched. (The writer continues the metaphor of 'streams.')

*বহিরা আসিল।* Three big armies of German troops had advanced in solid masses from Germany. *Irresistibly—*The German armies were too strong and could not be resisted; অপ্রতিরূদ্ধভাবে। *The Rhine—*The Rhine is one of the chief rivers of Europe. It rises in Switzerland and flowing through Germany and Holland falls into the North Sea. The Rhine is full of picturesque beauty and is famous in German ballad poetry and German romance. *From the Rhine—i.e.,* from Germany. *Now—at* one time; কখনও বা। *Meandering—*going in a zig-zag way; সর্গিল গতিতে ঘুরিয়া। *Dividing—*separating; one German army separating from another; বিভক্ত হইয়া। *Coalescing—*uniting together; সংযুক্ত হইয়া। *One great lake—*one huge mass of German soldiers besieging Paris, the capital of France. (The figure used is *Metaphor*—the huge mass of German soldiers is compared to one great lake; একটি বিশাল হ্রদ। The idea is that the German armies advancing from different directions formed a ring around Paris.)

*Three broad streams.....one great lake round Paris—*Three large German armies united and besieged Paris, the capital of France. Of the advancing German armies, one was commanded by General Steinmetz, another by Prince Frederick Charles (the Red Prince) and the third by the Crown Prince of Prussia.

**N.B.** On September 12, 1870, the French Emperor with his army surrendered to the Germans at Sedan. The empire collapsed, France established a republic and heroically defended Paris against the Germans. With the fall of Paris, the war came to an end. "They (the Germans) began the siege of that city (Paris) on September 19th. This siege, one of the most famous in history, lasted four months, and astonished Europe. Immense stores had been collected in the city, the citizens were armed, and the defence was energetic.....On January 28th with famine almost upon her, Paris capitulated after an heroic resistance. The armistice of Versailles was concluded which really closed the war"—Hazen, *Europe Since 1815*.

**Three broad streams.....round Paris—Expl.** The extract is from Conan Doyle's story, *The Lord of Château Noir*. Conan Doyle refers to the siege of Paris during the Franco-Prussian War of 1870. After the surrender of the French Emperor to the Germans, France abolished the empire and established a republic; and the French republic continued the war against Germany. Three large German armies crossed the Rhine, invaded France and slowly advanced towards Paris. The French soldiers failed to check the

Germans. The three large German armies looked like three wide streams slowly flowing onward and without check. Like streams, too, the armies proceeded in a zig-zag way, curving and branching into many directions, sometimes to the north and sometimes to the south. They advanced towards Paris according to a definite military plan. Sometimes the advancing German armies separated and moved into different directions and again sometimes these separate groups joined together in course of their progress. Like so many streams uniting together and forming a huge lake, the German armies advanced from different directions and then united into a huge army to besiege Paris.

[Add notes on *the Rhine* and *one great lake round Paris*.]

**N.B.** The sentence gives a good description of the slow but irresistible movement of the German armies towards Paris for besieging it.

*From this lake—i.e.*, from this huge mass of German soldiers ; এই সেনাবাহিনীৰূপ হ্রদ হইতে। *Welled out*—issued forth ; (অবসারায় জায়) বাহির হইয়া পড়িল। *Smaller streams—i.e.*, smaller German armies ; ক্ষুদ্রতর অবসারায় অর্থাৎ ক্ষুদ্রতর সৈন্যবাহিনী। *One to the north*—one German army rushing to the north of France ; একটি সৈন্যবাহিনী উত্তর দিকে (গেল)। *Orleans*—a city on the Loire river in France, famous for its trade in wine and wool. It is also famous as the place of Joan of Arc. See *Joan of Domremy*. *Normandy*—an old French province on the English Channel in the north-west of France.

*And from this lake.....Normandy—Expl.* A huge German army besieged Paris, the capital of France. This vast gathering of armed men looked like a huge lake. Again like streams flowing out of a lake, three smaller German armies proceeded from Paris—one to the north, another to the south to Orleans, and a third to the west to Normandy. Thus a great part of France was invaded and occupied by the Germans.

**N.B.** Conan Doyle closely follows history in the first and second paragraphs of his story. The story itself, namely, the revenge taken by Lord Eustace, is, of course, quite imaginary. But the background of the story is historical. This shows Conan Doyle's skill in making use of historical facts in his plot-construction.

*Trooper*—cavalryman ; অশবোহী সৈন্য। *The sea—i.e.*, the English Channel flowing between Normandy and England. *For the first time*—Many German soldiers having lived in the interior of Germany had never before seen the sea. In course of their advance westward to Normandy these German soldiers were delighted to have a sight of the sea for the first time in their lives. *Girth-deep*—immersed in water up to the belly-band of the saddle. *Girth*—“leather or cloth band tightened round body of horse etc. to secure saddle” etc. (C.O.D.) ; ঘোড়ার বিন বাঁধিবার পেট। *The*

*waves at Dieppe*—Dieppe is a seaport and watering-place on the north coast of France on the English Channel ; Dieppe বন্দরের তরঙ্গরাঙ্গি ।

*Many a German trooper.....waves at Dieppe*—Expl. The extract is from Conan Doyle's story, *The Lord of Chateau Noir*. Conan Doyle describes how the German armies spread over France during the Franco-German War of 1870-71. The exhausted French armies could not resist successfully the German advance. One German army pushed westward to Normandy. German cavalrymen passed through Dieppe, a French seaport on the English Channel. While riding along the coast, they plunged into the sea-waves and the waters of the sea touched the bellies of their horses. Many of these German cavalrymen were born and brought up in the inland provinces of Germany. They had never before seen the sea. So at Dieppe, they were delighted to see the sea for the first time in their lives.

[Add a note on *Dieppe*.]

Grammar; etc. *Swept*—'sweep' is also used as a noun, e.g., to make a clean sweep of. *Stream*—diminutive form, 'streamlet'. *Girth-deep*—adv., modifying 'rode'.

বঙ্গানুবাদ—যখন জার্মান সেনাবাহিনীগুলি ফ্রান্সের মধ্যে (বলপূর্বক) প্রবেশ করিয়া নবপ্রতিষ্ঠিত ফরাসী গণতন্ত্রের বিধ্বস্ত সৈন্তগণকে Aisne নদীর উত্তরে ও Loire নদীর দক্ষিণে বিভাজিত করে, তখনকার কথা বলা হইতেছে। Rhine-তটভূমি হইতে সশস্ত্র (জার্মান) সৈন্তগণের তিনটি বিপুল প্রবাহ ধীরে ধীরে অশ্রু অপ্রতিহত গতিতে বহিয়া চলিল; আকিয়া বাকিয়া কখনও উত্তরে, কখনও বা দক্ষিণে, কখনও বিভক্ত, কখনও বা মিলিত হইয়া Paris শহরের চারিদিকে একত্র হইয়া, এক প্রকাণ্ড হ্রদ (অর্থাৎ এক প্রকাণ্ড সৈন্তবাহিনী) বহি করিল। আর সেই হ্রদ হইতে ক্ষুদ্রতর প্রবাহ (ক্ষুদ্রতর সৈন্তদল) একটি উত্তরে, একটি দক্ষিণে Orleans-এর দিকে ও ভূতীরটি পশ্চিমে Normandy-র দিকে বহিয়া চলিল। যখন Dieppe বন্দরের তরঙ্গে তাহাদের ঘোড়ার জিনের পেট পর্যন্ত ডুবিয়া গেল, বহু জার্মান সৈন্ত তখনই জীবনে সর্বপ্রথম সমুদ্র দেখিল।

### Paragraph 2

*Summary*—The French had bitter thoughts. They had fought bravely and had been utterly defeated by the Germans. The German army was superior in number and weapons. The French armies could not defeat the German armies. But man to man, or ten to ten, Frenchmen were in strength and courage equal to the Germans. In revenge, the French began a war of individuals—individual Frenchmen secretly murdered individual Germans and the Germans, took cruel reprisals ( প্রতিশোধ ):

*Black*—gloomy; বিষাদময়। *Bitter*—virulent; relentless; harsh (C.O.D.); ভিক্ত; গীড়াপায়ক বা প্রতিহিংসাপূর্ণ। *Weal*—or wale, "ridge, raised on flesh by stroke of rod or 'whip' (C.O.D.); কশাঘাতজনিত চিহ্ন; কাগদিরা। *Dishonour*—disgrace; (dishonour inflicted by Germany on France is compared to whipping); অপমান। *Weal of dishonour*—(জাতীয়) অপমানের



কণাঘাত-চিহ্ন বা কালিবা। N.B. The dishonour was not merely due to defeat. The victorious German armies occupied a great part of France. The German army of occupation was the mark of disgrace for France. *Slashed*—struck; lashed; চাবুক লাগান। Here it means 'branded,' 'marked'; চিহ্নিত; দাগিরা দেওয়া। *This weal of dishonour.....fair face of their country*—Their country is imagined as a beautiful woman who has been struck across the face with a whip or a rod. The image expresses the intense pain and humiliation of Frenchmen.

**Black and bitter...their country—Expl.** The extract is taken from the story, *The Lord of Château Noir*. Conan Doyle describes the feelings of Frenchmen after their defeats in the Franco-Prussian War of 1870-71. Frenchmen had bravely fought the Germans; but they had been defeated. Paris, the capital of France, was besieged; a great part of France was invaded and overrun by the victorious German armies. Frenchmen dearly loved their country. So they keenly felt the dishonour of seeing their mother-country occupied by the Germans. The German army of occupation was an insult stamped across the face of France. It was a wound too deep to be forgotten. Frenchmen, therefore, naturally felt very gloomy. Their hearts were full of bitter thoughts of hatred and revenge at the sight of the victorious German soldiers.

[Add a note on *weal of dishonour*.]

*They had fought*—The Frenchmen had bravely fought. ভাষায় সাহসের সহিত লড়াইয়ে। *Overborne*—overwhelmed by the numerical strength and superior arms of the Germans; অতিক্রান্ত হইয়াছে; পরাজিত হইয়াছে।

*Swarming*—moving in a swarm or large numbers; ঝাঁকে ঝাঁকে। *Cavalry*—horse-soldiers; সশস্ত্রোহী সৈন্য। *Countless*—too many to count; অসংখ্য। *Foolmen*—infantry-men; পদাতিক সৈন্য। *Masterful*—powerful; terrible; শক্তিশালী। *They had tried and tried*—They had employed the best of their energy; they had tried again and again. *Make head against*—resist strongly; দৃঢ়ভাবে বাধা দেওয়া; প্রতিরোধ করা।

*That swarming cavalry.....against them—Expl.* The passage is taken from Conan Doyle's story, *The Lord of Château Noir*. Conan Doyle describes the heroic French resistance to the German invaders during the Franco-German War of 1870-71. The German army was superior to the French army in every respect. Their cavalry and infantry were countless in number; besides, their weapons were of better quality. Their guns were more powerful than those of the French army. With all these disadvantages, the Frenchmen fought bravely. They tried their utmost to hold the Germans in check. But the French were defeated.

*In battalions*—i.e., in large collective groups; large bodies of men massed in military formations; বৃদ্ধার্ধ সজ্জিত সৈন্যদল। [battalion, n. large

body of men in battle array ; body of infantry composed of several companies and forming part of regiment—C.O.D.] *Their invaders—i.e., the Germans ; তাহাদের আক্রমণকারীগণ। Were not to be beaten—could not be defeated ; পরাজিত করিতে পারা যায় নাই।*

N.B. "The French military authorities made the serious mistake of grossly underestimating the difficulty of the task before them.....While the German armies mobilized and advanced toward the frontier with amazing swiftness, order, and ease, in the French army all was confusion. In Prussia everything had been for years prepared.....In France everything had to be improvised in the midst of unparalleled disorder.....'We need everything,' wrote General de Failly on July 19th. 'We are in want of everything,' telegraphed Bazaine on July 21st. 'Everything is completely lacking,' announced another a little later. Marshal Leboeuf.....on July 28th telegraphed that his troops could not advance because they lacked bread.....There were cannon without ammunition, horses without harnesses, machine guns without the men who knew how to fire them. ....Frequently soldiers and even generals went astray, not able to find their places.....

"But the French were inferior to the Germans in numbers also. They could put into the field hardly 3,00,000 men, and they had no reserves worth speaking of upon which to draw. The Germans could put into the field nearly 4,50,000 men, and had very large reserves which could be gradually made into new armies"—Hazen, *Europe Since 1875*.

*Man to man—i.e., in fights between individuals—between individual Frenchmen and individual Germans ; এক জনের সহিত অস্ত্র জনের। Ten to ten—a group of ten confronting another group of ten opponents, i.e., fights between small groups of Frenchmen and Germans ; দশজনের সহিত দশজনের। They were their equals—The Frenchmen could fight with the enemy on equal terms ; they were in no way inferior to the German enemy ; তাহারা জার্মান বৈজ্ঞানের সমকক্ষ। N.B. The idea is that the Germans were superior in numbers, in organization and in weapons. The French were weak in all these. But as individuals, Frenchmen were equal in strength and courage to the Germans.*

*In battalions their invaders.....their equals—Expl. The passage is taken from Conan Doyle's story, *The Lord of Château Noir*. The fighting in the days of the Franco-German War of 1870-71 is described. In massed fighting, the Germans with their superiority in numbers and weapons could not be defeated by the French. But in single combats or in fights among small groups, Frenchmen were not inferior to the Germans—Frenchmen were as brave and as strong as the Germans.*

*Still—i.e., though the French had been completely defeated in battles. Rue—repent of ; অনুতাপ করা। The day.....Rhine—the day he departed from his native land (Germany) on the eastern bank of the Rhine river (and started to invade France) ; যে দিন সে Rhine নদীর তটস্থি ত্যাগ করিয়াছে ও France আক্রমণ করিতে আসিয়াছে।)*

**A brave Frenchman.....Rhine—Expl.** The passage is taken from Conan Doyle's story, *The Lord of Château Noir*. The reference is to the Franco-German War of 1870-71. In massed battles, the German invaders with their larger numbers and better weapons could not be defeated by Frenchmen. But the Frenchman was as brave and strong as the German. So a bold Frenchman might yet attack and kill any German soldier singly. He might make a German soldier repent that he had crossed the Rhine and left his native land to invade and occupy France. Frenchmen murdered many German soldiers and made them bitterly regret that they had ever marched from Germany to France.

*Unchronicled*—unrecorded in the pages of history (or in the official communiques of the German and French generals); ইতিহাসে অনিবেদিত। *Battles*—open combats between large organized forces; যুদ্ধ। *Sieges*—"operations of an encamped attacking force to take or compel surrender of a fortified place"; the most important incident of the Franco-Prussian War was the siege of Paris, which lasted four months; অবরোধ। *Broke out*—began; আরম্ভ হইল। *A war of individuals*—a war between single enemies, between individual German soldiers and individual French soldiers; ব্যক্তিগত ব্যক্তিতে যুদ্ধ; একজনের সহিত অপর একজনের সংঘর্ষ। *Foul*—wicked; unfair; অত্যাচার। *Upon the one side*—i.e., on the side of the French. The Frenchmen began murdering secretly any German soldier found alone out of his camp. This was unfair according to the laws of warfare. *Brutal*—inhuman; terrible; অসাহসিক। *Reprisal*—retaliation for injury inflicted; প্রতিশোধ। Whenever a Frenchman murdered a German soldier, the German officer in charge of the army took the most drastic action. Sometimes whole villages were burnt down and other brutal acts were committed by him by way of revenge.

**Thus unchronicled.....on the other—Expl.** The passage occurs in Conan Doyle's story, *The Lord of Château Noir*. Conan Doyle speaks of the guerilla warfare during the Franco-German War of 1870-71. In battles and open warfare, the Germans with their larger numbers and better weapons defeated the Frenchmen. But the individual Frenchman was not inferior in courage and strength to the individual German. Frenchmen felt deeply the national humiliation, and their minds were filled with thoughts of revenge. Frenchmen saw that in open battles the superior German army could not be defeated. But they could fight the Germans singly and secretly. So they adopted guerilla tactics. A war between individual Frenchmen and individual Germans began. Frenchmen would suddenly fall upon individual Germans and small parties of German soldiers and kill them. The German invaders took terrible and inhuman revenge for such wicked and secret murders of their men. History describes only the battles and sieges. The

war of individuals forms the unwritten part of the history of the Franco-Prussian War.

**Grammar, etc.**—*Bitter* (adj.); *bitterness* (n.); *bitterly* (adv.). *Rue*—infinitive mood, to understood after 'make'; *rueful* (adj.). *Brutal* (adj.); *brute* (n.).

বন্ধাধুবাধ—করাসীরা যখন দেখিল যে, তাহাদের দেশনাত্যকার ফ্রান্সের মুখে অপমানের এই কশাঘাত চিহ্ন কাটিয়া বসিয়াছে, তখন তাহাদের মনের ভাব গভীর বিবাদময় ও যন্ত্রণাদায়ক ( বা প্রতিহিংসাপূর্ণ ) হইয়া উঠিল। যুদ্ধ করিয়া তাহারা ( করাসীরা ) পরাজিত হইয়াছে। পক্ষপালের নত অবরোধহীন, অসংখ্য পদাতিক সৈন্য, শক্তিশালী আর্মোরড—এই সমুদায় পরাজিত করিবার জন্য তাহারা কতবার যথেষ্ট চেষ্টা করিয়াছে। তাহাদের আক্রমণকারীদের সম্বন্ধে সৈন্ত-বাহিনীগুলিকে পরাজিত করা অসম্ভব বটে, কিন্তু একজনদের সহিত একজনদের বা দশজনদের সহিত দশ জনের যুদ্ধ হইলে করাসীরা জার্মানদের সমকক্ষ। এখনও একজন সাহসী করাসী একজন জার্মানের সঙ্গে যুদ্ধ করিলে জার্মানকে ভাবিতে বাধ্য করিবে, “কি দুৰ্দ্ধণেই Rhine নদীর তীরে বংশে ছাড়িয়া ( এখানে ) আসিয়াছিলাম।” তাই বৃহৎ যুদ্ধ ও অবরোধের ইতিহাসে অলিখিত থাকিলেও আর একপ্রকার যুদ্ধ আরম্ভ হইল,—ইহা ব্যক্তির সহিত ব্যক্তির যুদ্ধ, একপক্ষে ( করাসীদের পক্ষে ) অস্ত্রায় গুলি হত্যা চলিতে লাগিল, আর অপরপক্ষে ( জার্মানদের পক্ষে ) হইতে ) অনানুযায়িক ও নিষ্ঠুর প্রতিশোধ আরম্ভ হইল।

### Paragraph 3

**Summary**—Colonel von Gramm of the 24th Posen Infantry had suffered much from this “war of individuals.” He was in the little Norman town of Les Andelys. There was no French army within a radius of fifty miles from this place. Yet every night one or more of his soldiers were killed by murderers, who could not be traced. Angrily he would burn down French villages in revenge. But still the murders continued, and the murderers could not be traced. All these crimes showed some common features. From them it was easy to conclude that all the murders were organized by a single man or a single group of men

**Von**—ফন। A German word meaning ‘of’. ‘Before family names it is a sign of nobility’ (*Karl Breue*). *Posen Infantry*—foot-soldiers, raised in the province of Posen in the east of Prussia. *Posen Infantry*—infantrymen composed of Poseners; Posen প্রদেশের পদাতিক-বাহিনী। *Severely*—terribly; ভয়ঙ্করভাবে। *This new development*—viz., the ‘war of individuals’, or secret guerilla warfare; এই নূতন সমস্তা বা পরিস্থিতি। *Development*—phase; পরিবর্তিত অবস্থা; পরিস্থিতি। *Norman town*—a town in Normandy which is in northern France.

*He commanded.....Les Andelys*—He was in charge of his regiment, posted in the little Norman town of Les Andelys. *Outposts*—“detachments on guard at some distance from army to prevent surprise” (*C.O.D.*); সেনানিবাস হইতে দূরত্ব দ্বারা অবহিত হইতে হইয়া রক্ষা দল। *Stretched*—spread; চারিদিকে ছড়ানো ছিল। *Hamlets*—small villages; ক্ষুদ্র গ্রামসমূহ। *District round*—district round the town of Les Andelys. *His outposts.....round*—Small detachments of his infantrymen were scattered

In small villages and farmhouses throughout the district ; their duty was to keep strict watch over the Frenchmen in the area and to guard against surprise attacks. *No French.....of him*—Within a radius of fifty miles not a single group of French soldiers could be seen. *Morning after morning*—i.e. every morning. *He had to listen to*—i.e., news reached him ; তাঁহাকে শুনিতে হইত। *Black report*—gloomy news ; দুঃসংবাদ। *Sentries*—soldiers on guard ; রক্ষক ; 'সাইন' ; পাহারা। *Found...posts*—found murdered at the very place where they were stationed ; তাহাদের পাহারা নিবারণ যাহায়া মৃত অবস্থায় দেখা যাইত। *Foraging parties*—parties of soldiers going about to collect food for horses and cattle by force ; বলপূর্বক অশ্বাদির খাদ্য সংগ্রহকারী দল। *Parties*—detachments of soldiers. *Which had never returned*—because they had been killed. As there were no French soldiers in the area, the German soldiers must have been killed by patriotic Frenchmen (French civilians and not soldiers), fighting a secret guerilla warfare.

*No French.....had never returned*—**Expl.** In this passage of his story, *The Lord of Château Noir*, Conan Doyle refers to the guerilla fighting during the days of the Franco-German War of 1870-71. The German Colonel von Gramm of the 24th Posen Infantry commanded in the little Norman town of Les Andelys. German sentries were posted at different places all over a radius of fifty miles. Within this area, occupied by the Germans, there was not a single group of French soldiers. But strange to say, every morning Colonel von Gramm's men would bring gloomy news to him. Sometimes German sentries were found brutally murdered at their posts. Parties sent out to collect fodder, did not come back. There were no French soldiers within the occupied area. Who could then murder the German soldiers ? Colonel von Gramm could not find out the culprits.

[Add a note on *foraging parties*.]

*Colonel*—highest regimental officer ; (here) Colonel von Gramm. *Go forth*—go out ; বাহির হইতে। *Wrath*—anger ; ক্রোধ। When the colonel heard from day to day such dark reports of brutal murders, he used to go out in violent anger to take revenge upon the French peasants. *Farmsteads*—farms with buildings on them ; গোলাবাড়ী। *Blaze*—burn ; that is, the German colonel would burn down farms of French peasants. *Villages tremble*—i.e., villagers would shake with terrible fear ; গ্রামবাসীরা ভয়ে কাঁপিতে থাকিত। *But*—in spite of such violent retaliatory acts by the colonel. *Dismal*—gloomy. *That same dismal tale*—i.e., that tale of brutal murders of German sentries and foraging parties. *To be told*—to be narrated by messengers ; পুনরাবৃত্তি হইত।

*But next morning.....to be told*—The German colonel's violent retaliatory acts did not stop the secret murders of his sentries and foraging parties. These murders continued.

**Page 16.** *Do what he might*—whatever the German colonel could do ; তিনি বাহাই করুন না কেন। *Shake off*—remove ; ঝাড়িয়া কেলা ; দূর করিতে পারা। *Invisible*—unseen ; অদৃশ্য ; লুপ্ত। *Invisible enemies*—enemies who struck down his men in secret, and whom he never saw ; অদৃশ্য বা লুপ্ত শত্রুগণ। *Do what.....enemies*—Colonel von Gramm took all possible measures to stop these foul murders ; but he failed to stop the loss of lives. Murders continued as usual and the murderers, too, could not be detected. *It should not.....hard*—The detection of the murderers should have been an easy affair. *Signs*—marks ; চিহ্ন।

*From certain signs in common*—from some signs that appeared in the case of every murder ; কয়েকটি সাধারণ চিহ্ন হইতে। N.B. We are told later—in Paragraph 15—that a cross was cut across the brows of the murdered Germans. This indicated that one man or a group of men must have been responsible for all the murders. *In the plan.....deed*—in the plan of the murder and in the actual commission of it ; কার্যের পদ্ধতি ও অনুষ্ঠানে। *Outrages*—i.e., murders. *All these outrages came from a single source*—All these murders were committed by a particular man or a particular group of men.

**And yet it should.....single source—Expl.** The passage is taken from Conan Doyle's story, *The Lord of Château Noir*. During the Franco-German War of 1870-71, the Germans defeated the French in big battles. Defeated in open warfare, the Frenchmen began a secret war of individuals. German sentries and soldiers were found mysteriously killed. In the area around the Norman town of Les Andelys, such murders occurred regularly. The German commander, Colonel von Gramm, failed to trace the secret enemies. Yet the commander should have been able to detect them. Detection should not have seemed to him so difficult. Because there were certain common features in all these murders. The plan of murder and the marks left on the murdered men were similar in every case. All these murders must have been organized by a particular man or a particular group of men.

**Grammar, etc.—***Morning after morning*—adv. phrase, modifying 'to listen to'. *Wrath* (n.) ; *wrathful* (adj.). *Blaze* (v.) ; *blazing* (adj.).

বঙ্গানুবাদ—২৪ নং Posen প্রদেশের Colonel von Gramm এই নতুন পরিবর্তিত ফলে গুরুতর ক্ষতিগ্রস্ত হইয়াছিলেন। Les Andelys নামক একটি ক্ষুদ্র Norman শহরে তাঁহার বাটি ছিল এবং চারিদিকে বহু ক্ষুদ্র গ্রাম ও গোলাবাড়ী ছিল, সর্বত্রই তাঁহার রক্ষী সৈন্যদল ছিল। তাঁহার চতুর্পার্শ্বে পঞ্চাশ মাইলের মধ্যে কোথাও করানী সেনা ছিল না, কিন্তু তথাপি প্রতিদিনই সকালে তিনি দুঃখবোধ পাইতেন যে, হয় নিশ্বাস হানেই রক্ষীগণকে মৃত অবস্থায় পাওয়া য়িয়াছে, নয় অথবা রক্ষীগণের কার্যে সৈন্তেরা আর কিরিয়া আসে নাই। তখন Colonel ক্রুদ্ধ হইয়া বাহির হইতেন, সঙ্গে সঙ্গে গোলাবাড়ীতে আস্তন লাগিত, গ্রামগুলি (গ্রামবাসীরা) ভয়ে কাঁপিতে থাকিত ; কিন্তু পরদিন প্রত্যহই তাঁহাকে আবার সেই একই নিরাপত্তা কাহিনী শুনিতে

হইত। যত চেষ্টাই তিনি করুন, এই অদৃশ্য শত্রুর দপ্ত হইতে কিছুতেই নিষ্ফলি পাইলেন না। কিন্তু, ব্যাপারটি এত কঠিন হওয়ার কথা নয়, কারণ এই হত্যাকাণ্ডের পরিকল্পনা ও অমুঠানে কতকগুলি সাধারণ চিহ্ন থাকার ইহা নিশ্চিত ছিল যে, এই সব পাশবিক উপক্রমের মূল একটি নাজিই ছিল (অর্থাৎ একই লোক বা দল এই হত্যাকাণ্ডগুলি সম্পন্ন করিতেছিল)।

#### Paragraph 4

**Summary**—When violent measures failed, the colonel had recourse to another method. He announced a reward of 500 francs for information about the murderers. But nobody came forward. His offer rose to 800 francs. Still the French peasants remained true to their country. Then a German corporal was done to death; and the colonel raised the amount of the reward to 1,000 francs. Now came forward a greedy Norman peasant, named Francois Rejane. His greed was stronger than his French hatred of the Germans.

**Tried**—had recourse to; adopted; অবলম্বন করিলেন। **Violence**—i.e., brutal reprisal such as burning of villages, etc.; বলপ্রয়োগ; অত্যাচার। *It had failed*—It had had no effect; ইহা ব্যর্থ হইয়াছিল। **Colonel von Gramm ..... failed**—The German colonel had attempted to get information about the murderers by terrorising the French peasants, burning their farm-houses and villages. But these acts of terror had no effect. He got no information.

**Gold**—i.e., money; স্বর্ণমুদ্র। **Gold.....successful**—Violent punitive measures had been tried without any effect. Now the German colonel thought that the offer of a handsome reward for information might be more effective. **Published abroad**—announced far and wide. **Over the countryside**—over the neighbouring villages; গ্রামে গ্রামে। **Franc**—French monetary unit; before the war of 1914-18 a silver coin worth about 9½d. (but after depreciation stabilized in 1928 at about 2d.). **For information**—i.e., for supplying information about the murderers. **Response**—reply; সাড়া; উত্তর। **There was no response**—None came forward to give the information wanted. **Then 800 frs.**—Then the colonel increased the amount of the reward offered to 800 francs. **The peasants**—i.e., the French peasants. **Incorruptible**—incapable of being corrupted or purchased by bribe; উৎকোচ বা প্রলোভন দ্বারা অশ্লব; প্রলোভন-বিরহী।

**Goaded on**—urged; উত্তেজিত হইয়া। **By a murdered corporal**—About this time a non-commissioned military officer was murdered. Before this only ordinary soldiers had been killed. The murder of the corporal exasperated the colonel so much that he at once raised the amount of the reward to one thousand francs. **Corporal**—"non-commissioned officer ranking below sergeant" (C.O.D.); নিম্নপদ সেনা-নাযক। **So**—in this way; এইরূপে। **Bought**—purchased by bribe; (উৎকোচ দ্বারা) কিনিয়া কেবিলেন। **Farm labourer**—agricultural labourer on the farm; কৃষিক্ষেত্রের শ্রমিক। **Norman avarice**—greed, which is a characteristic weakness of the Normans; নর্মানজাতিস্থলভ লোভ।

*His French hatred*—the hatred which he and other Frenchmen felt against the Germans.

*Stronger passion*—greater emotion or urge ; প্রবলতর প্রবৃত্তি ।

**Then, goaded on.....French hatred—Expl.** The extract is taken from Conan Doyle's story, *The Lord of Château Noir*. The story relates to the days of the Franco-German War of 1870-71. The French secretly murdered many German sentries and soldiers in the area around the town of Les Andelys. The German commander, Colonel von Gramm, failed to trace the secret enemies. He tried to terrorize the French peasants by burning farm houses and villages. But this did not stop the murders. Then he offered a reward of 500 francs for information about the enemies. There was no response. Then he raised the amount of the reward from 500 francs to 800 francs. Yet the French peasants remained true to their country and did not come forward with any information. At this time a German corporal was murdered. Colonel von Gramm felt very angry. He at once offered a bigger reward of 1,000 francs. This time a poor French farm worker, Francois Rejane, came forward. The amount of the reward tempted him. Money bought his conscience. No doubt, he also, like all Frenchmen, hated the German invaders. For some time, his mind wavered between greed and patriotism. But Rejane was a Norman and Normans as a race are greedy and love gold. Rejane's love of gold was more 'powerful than his patriotic hatred of the Germans. He came forward to betray the secret murderers, his countrymen.

[Add notes on *Norman avarice* and *French hatred*.]

বন্ধনুবাধ—Colonel von Gramm বলপ্রয়োগ (অত্যাচার ও উপদ্রব) করিয়া দেখিয়া-  
ছিলেন, কিন্তু তাহা সফল হয় নাই । অর্থে হয়ত অধিকতর বল হইতে পারে, তাঁহার মনে হইল ।  
তিনি পরী-অঞ্চলের চারিদিকে প্রচার করিয়া দিলেন যে, (হত্যাকারিগণ সম্বন্ধে) সংবাদের মস্ত  
পাঁচশত ফ্রাঁ (পুর্স্কার) দেওয়া হইবে । কিন্তু কোনই সাড়া পাওয়া গেল না । তখন আটশত  
ফ্রাঁ ঘোষণা করা হইল । কৃষকেরা (এই প্রলোভনে) বিচলিত হইল না । পরে একজন নিম্নপদস্থ  
পশ্চাতিক সেনানায়কের হত্যার উল্লেখিত হইয়া তিনি হাল্কার ফ্রাঁ পর্যন্ত উঠিলেন এবং এইরূপে  
Francois Rejane নামক একজন কৃষিকর্মীর আখ্যা ক্রম করিয়া কেলিলেন (অর্থাৎ Rejane  
পুর্স্কারের লোভে হত্যাকারিগণের সংবাদ দিতে সম্মত হইল) ; আত্মপ্রণয়ের প্রতি ফ্রান্সীজাতিবল্লভ  
তুণী অপেক্ষা নর্মানজাতিবল্লভ অর্থলোভই Rejane-এর মনের প্রবলতর প্রবৃত্তি ছিল ।

#### Paragraphs 5-14

**Summary**—The colonel questioned Rejane. Rejane said that he knew who committed the murders. It was Count Eustace of Château Noir. The colonel refused at first to believe that Count Eustace, a gentleman and a nobleman, could have committed such crimes. But the peasant repeated his story. The count, he said, had always been hard by nature and the death of his only son had made him furious. This son of the count had been taken prisoner by the Germans and had died while



escaping. This made the count madly eager for revenge on the Germans. He with his peasants was pursuing the German soldiers and killing them. On the brow of every German murdered by him, the count cut a saltire cross, the badge of his family.

*Who did these crimes*—the person who committed these foul murders ; কে এই সকল দৃষ্টান্ত করিয়াছে। *The Prussian colonel*—i.e., Colonel von Gramm, who was a Prussian by birth. Prussia is the largest and the most influential of the German States. *Eyeing*—looking intently at ; closely observing ; তাহার দিকে নজর দিয়া ; নিরীক্ষণ করিয়া। *Loathing*—disgust ; abhorrence ; ঘৃণা। The colonel felt disgust at Rejane's treachery to his own country. *Blue-bloused*—wearing a blue loose outer garment, as worn by labourers ; নীল রঙের ঢিলা জামাপরা। [blouse n. Workman's loose linen or cotton upper garment usually belted at waist (chiefly French)—C.O.D.]. *Rat-faced*—with an ugly face like that of a rat ; ইঁদুর-মুখো। [Rat—"a person who deserts his party in difficulties"—C.O.D.]. *Creature*—i.e., ignoble person (contemptuously used) ; হুম্বা জীবটি। *The Prussian colonel eyeing etc.*—Colonel von Gramm had nothing but contempt for this Norman traitor. Rejane's face was like that of a rat. He was a traitor to his country, viz., France. Lured by bribe, he came to supply the piece of information. So the German colonel was naturally suspicious of his truthfulness.

*"And it was—?"*—And who was the person responsible for all these foul murders? The colonel left his question unfinished to draw out from Rejane's lips the answer. But Rejane would not give out the secret before he got the promised reward. He was afraid that the colonel might dismiss him without paying anything after obtaining the information. This showed Rejane's peasant shrewdness as well as greed. *Sou (s)*—a small French copper coin, worth  $\frac{1}{20}$  of a franc.

*Tested*—examined ; verified ; যাচাই করিয়া প্রতিপন্ন হওয়া। *Not a sou.... tested*—You will not get a farthing until your information has been proved to be correct. *Come !*—make haste (colloquially spoken) ; তাড়াহরি বল এখন। *It is Count etc.*—Count Eustace, the lord of Château Noir, had murdered the Germans.

*"You lie !"*—The colonel thought that Rejane was giving false information. *"A gentleman.....crimes"*—The colonel explains why he cannot believe in Rejane's information. The count, a man of high birth and gentle breeding, could not have committed foul murders. *Shrugge his shoulders*—slightly and momentarily raised his shoulders to express helplessness, vexation, etc. ; ষাড় উঠু করিল ; বিরক্তিশূচক ভাবে ষাড় দাঁকাইল।

*It is evident etc.*—N.B. Rejane boldly confirmed his statement. The Prussian colonel had no direct knowledge of the count's character. Rejane explained why the count had taken to secret murders. The count was by nature a harsh man. He had recently become more terrible. His only son had been taken prisoner by the Germans and

died while escaping. The death of his only son had made the count almost mad. The count with his peasants followed the German armies and murdered German soldiers and cut on their foreheads a saltire cross, the badge of his house.

(Note that Rejane told the grim truth.)

*Evident*—clear ; স্পষ্ট। *It is evident to me—i.e.*, I now clearly understand that you do not know the count. (Had the colonel known the count, he would have never disbelieved Rejane's information.) *It is this way—i.e.*, the count has been driven to desperation in the following manner ; এইরূপে ঘটিয়াছে। *Test*—verify ; উক্তি স্বাক্ষরার্থে প্রমাণ করা। *Hard man*—a harsh and unfeeling man ; নির্দয় বা কঠিনহৃদয় ব্যক্তি। *At the best time—i.e.*, even when he had been happy and had not suffered bereavement ; সুখ ভাব সময়েও। *The Count.....hard man*—The Count of the Black Castle was harsh and unfeeling by nature ; even when he did not suffer any loss or misfortune, he was a harsh man. *Of late*—recently ; নব্বতি। *Terrible*—unrelenting ; vindictive ; ভয়ঙ্কর ; প্রতিশোধপরায়ণ। *It was.....you know*—The peasant says that it was the death of his only son which made the count more terrible than what he had been in the past.

*Douay*—Abel Douay, a French general under Marshal MacMahon, was defeated and, killed at Weissenburg on August 4, 1870, fighting against a German army under the Crown Prince. Count Eustace's only son served under Abel Douay, a brave fighter.

*Taken*—made a prisoner ; বন্দী হইল। *We all think.....mad*—Our opinion is that as a result of his only son's death, the count has been mad with grief and rage ; আমরা সকলেই মনে করি যে, এই লজ্জাই তিনি উন্মাদের দশ হইয়া গিয়াছেন। *With his peasants*—These peasants were the staunch followers of the count ; তাঁহার কৃষকদের সঙ্গে লইয়া। *Follows*—pursues (with the object of taking vengeance on them) ; অনুসরণ করেন। *How many—i.e.*, how many German soldiers. *Badge*—distinctive mark (C. O. D.). *His house*—the count's family. *It is the badge of his house*—A saltire cross was the badge of the count's family. *But it is he.....house*—But the count inscribed the mark of saltire cross, 'X', on the foreheads of murdered persons. This cross is the distinctive mark of the count's family. It proves that the German soldiers were murdered by the count and his peasants. Conan Doyle has already stated that there were "certain signs in common, in the plan and in the deed," of the foul murders of German soldiers (Sec Paragraph 3).

Grammar, etc.—*Evident* (adj.) ; *evidence* (n.). *Terrible* (adj.) ; *terror* (n.).

বন্দীকৃত—Prussian colonel তাঁহার দলবৃদ্ধ নীল রঙের জিলা জামা-পরা ইঁদুরমুখা লোকটির দিকে হুগার দৃষ্টি নিক্ষেপ করিয়া ছিটকাইয়া করিলেন, "তুমি বলছ, যে এই সমস্ত অপরাধ করেছে, তাকে তুমি জানো?"

"জানি হাঁ, colonel।"

"আর তিনি—?"

"সেই হাজার ক্রী, colonel—"

"যে পর্যন্ত তোমার সংবাদ মতা বলে প্রতিশ্রুতি না হয়, সে পর্যন্ত একটি কপর্দকও পাবে না।  
যাক, শীঘ্র বল, কে আমার লোকজনিকে খুন করেছে?"

"Château Noir-এর Count Eustace খুন করেছেন।"

Colonel জোরে চীৎকার করিয়া বলিয়া উঠিলেন, "নিখা বসু! উচ্চব্যশোভিত কোন  
অলোক এরূপ দুর্কার্য করতে পারেন না।"

কুবকটি অসন্তোষ প্রকাশ করিয়া ঘাড় একটু উচু করিল।

"এটা স্পষ্টই বোঝা যাচ্ছে যে, আপনি count-কে চেনেন না। সেখান colonel, ব্যাপারটি  
এইভাবে ঘটেছে। আপনাকে যা বলছি, সব সত্য, আপনি একথা যাচাই করতে চাইলেও আমি  
ভয় পাই না। Château Noir-এর count কঠোর প্রকৃতির মানুষ, তাঁর ভাল অবস্থার নন্দনেও  
তিনি কঠোর প্রকৃতিরই ছিলেন। কিন্তু আলকাল তিনি ভীষণ হয়ে পড়েছেন। তাঁর ছেলের  
মৃত্যুই এর কারণ, বুঝলেন? Douay-এর অধীনে তাঁর ছেলে নিযুক্ত ছিল; ছেলেটি বন্দী হলো,  
তাঁরপর Germany হাতে পালিয়ে আসবার নন্দন সে মারা পড়ে। এই ছিল count-এর একমাত্র  
মন্তান, আর আমরা সকলেই বাস্তবিক মনে করি যে, এই শোক থেকেই তিনি পাগল হয়ে  
পড়েছেন। তাঁর চারিদিকের সঙ্গে নিয়ে তিনি German সেনাদের পতাধীন করলেন। কতজনকে  
মেরেছেন তা' আমি জানি না, তবে তিনিই কপালের উপর cross চিহ্ন কেটে সেন, এই cross  
তাঁর কপালের চিহ্ন (বুলটিক)।"

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#### Paragraphs 15-24

**Summary**—Colonel von Gramm examined the map and said that  
Château Noir was not more than four leagues away. The peasant said  
that he knew the place. The colonel ordered a sergeant to detain Rejane.  
Rejane would be needed as a guide. Rejane was afraid to act as a guide  
because the count might kill him for his treachery.

*It was true*—The information supplied by Francois Rejane was  
correct; ইহা সত্য। *The murdered sentries*—the German sentries who had  
been killed at their posts (referred to in Paragraph 3); নিহত প্রহরীরা।  
*Saltire cross*—a cross formed like a St. Andrew's cross—'X'. [*saltire*, n  
(herald.). Ordinary formed by bend and bend sinister crossing like a  
St. Andrew's cross—*C.O.D.*]. *Flashed across*—boldly cut across; স্পষ্টভাবে  
ঝাড়াঝড়িভাবে উৎকীর্ণ। *Brows*—foreheads; কপালের উপর। *As by a hunting  
knife*—as if by a big knife, with which game is killed when caught  
বেন বড় শিকারের ছুরি দিয়া কাটা।

*Stiff*—rigid. N.B. The colonel is a German officer. German military  
officers are noted for their rigid bearing.

*Ran his.....map*—The colonel wanted to find on the map Château  
Noir and its distance from Les Andelys, his own headquarters  
ভূকর্মে দিয়া মানচিত্রখানি দেখিতে লাগিলেন। *Leagues*—A league is usually about  
three miles. *Kilometre*—measure of 1,000 metres (3280' 89ft.); distance

is measured by the kilometre in continental countries. *Rang the bell*—i.e., called a sergeant by ringing a bell. *Detain*—keep him waiting ; আটকাইয়া রাখ। *Why detain me, colonel ?*—The cowardly Rejane was rather startled to hear this. He had expected to get the reward of one thousand francs ; he could never anticipate that he would be detained in the German camp. *I can.....more*—I cannot give you any further information, because I know nothing more. *Need*—require ; প্রয়োজন হইবে। *As guide*—i.e., a batch of our soldiers will go to Château Noir to arrest the count, and you will act as guide to them ; পথপ্রদর্শকরূপে।

*As guide I.....hands ?*—Rejane is terribly frightened. If he has to guide the German soldiers to the count's castle, he runs the risk of being murdered by the count. The count, a fierce man, would not show pity to a French traitor. So Rejane humbly tries to protest against the Prussian colonel's orders. But the colonel refuses to listen to Rejane's protest.

**Grammar, etc.**—*Flashed*—participial adj., qualifying 'cross'. *Detain* (v.) ; *detention* (n.). *Hand* (n.) ; *manual* (adj.).

বন্দীরা—সংঘটিত সভা। নিহত প্রহরীদের প্রত্যেকের কপালের উপরে বড় ছুরি দিয়া কাটা একটি করিয়া বাঁকা ক্রশ উৎকর্ষ থাকিত। হৃৎক পৃষ্ঠ অবনত করিয়া colonel টেবিলের উপরে একটি মানচিত্রের উপর তাড়াতাড়ি তর্জনি সঞ্চালন করিতে লাগিলেন।

তিনি বলিলেন, "Chateau Noir চারি লীগের বেশী দূরে নয়।"

"তিন লীগ ও এক কিলোমিটার।"

"তুমি যাঃগাটা জানো?"

"আমি সেখানে কাজ করতাম।"

Colonel von Gramm ঘটা বাজাইলেন।

তিনি একঘন সার্কেটকে বলিলেন, "লোকটাকে কিছু খাবার দাও ও আটক কর।"

"সে কি, colonel, আমার আটক করবেন কেন? আমি ত আর কিছু বলতে পারি না।"

"তোমাকে পথপ্রদর্শকরূপে আনাদের দরকার হবে।"

"পথপ্রদর্শকরূপে! কিন্তু সেই কাউন্ট? যদি আমি তাঁর হাতে পড়ি? ওঃ, colonel—"

### Paragraphs 25-26

**Summary**—Colonel von Gramm did not listen to Rejane's protest and he sent for Captain Baumgarten, a middle-aged man with a brick-red face and bald head. Captain Baumgarten might have less dash than other officers, but he was courageous and dependable. The colonel trusted him.

*The Prussian commander*—Colonel von Gramm. *Waved him away*—sent him away with a gesture of the hand ; হস্তের ইঙ্গিতে সরাইয়া দিলেন।

*Answered the summons*—i.e., obeyed the order. *Heavy-jawed*—with heavy jaws ; জোয়াল-ভারী। *Curving*—forming a curve ; বক্র। *Brick-red*—red as burnt brick ; ইটের মত রঙ্গ। *Which turned.....sheltered it*—i.e., the portion of the face, covered by the helmet and not exposed to the sun, was ivory-white. *Helmet*—defensive head-cover of soldiers (C.O.D.) ;

শিরস্তাণ। *Sheltered*—protected ; আবৃত রাখিয়াছে। *Bald*—with scalp wholly or partly hairless ; চাক-দুহ। *Shining*—glossy ; চকচক। *Scalp*—skin of the head ; মাথার চামড়া। *Tightly.....scalp*—The skin of the head was tightly stretched and had no creases or wrinkles on it. *As in a mirror*—The back of the scalp was as glossy and shining as a mirror. *Favourite*—popular ; সকলের নিকট প্রিয়। *Mess-joke*—joke with the officers who messed or dined together ; যে-সমস্ত সামরিক কর্মচারী একত্রে আহার করিত, তাহাদের মধ্যে প্রচলিত ঠাট্টা। *Subalterns*—junior military officers below the rank of a captain ; নিম্নস্তরের সামরিক কর্মচারী। *To trim*—to set in order ; (পোশাক) 'ত'া'ওঁয়া।

**He was bald.....their moustaches—Expl.** These lines are taken from Conan Doyle's story, *The Lord of Château Noir*. It is a humorous description of the bald head of Captain Baumgarten, a German military officer. He was sent on the risky mission of arresting Count Eustace, Lord of Château Noir. Captain Baumgarten had a shining bald head with its skin free from wrinkles or creases. The back portion of his bald scalp was as shining as the surface of a mirror. The young military officers who used to dine with Captain Baumgarten, had a favourite joke. The back of Baumgarten's shining bald head served as a mirror and the officers would humorously trim their moustaches with the help of Baumgarten's mirror-like scalp.

[Add notes on a favourite mess-joke and subalterns.]

*As a soldier—i.e.*, considered as a soldier. *Slow—i.e.*, not quick-witted and dashing ; বুদ্ধ-বলি। *Reliable*—dependable ; নির্ভরযোগ্য। *Trust him*—place confidence in him ; তাহাকে বিশ্বাস করিতে পারিবে। *Dashing*—reckless and rash ; হঠকাই। *Might be in danger*—might fall into a danger.

**As a soldier he was slow.....in danger—Expl.** The lines are from Conan Doyle's story, *The Lord of Château Noir*. The German Colonel von Gramm selected Captain Baumgarten to go and arrest Count Eustace of Château Noir, a French nobleman. It was a risky task needing both courage and caution. Captain Baumgarten might be less dashing than some other officers ; but he had courage and caution and was dependable. For such a task the colonel had more confidence in Captain Baumgarten, and in a case like this, a more hasty and reckless officer might have got himself into danger.

**N.B.** But the captain's caution proved insufficient. He fell into a trap laid by the more intelligent Count of Château Noir.

**Grammar, etc.—***Bald* (adj.) ; *baldness* (n.). *Mirror* (n.), used as a verb also, e.g., "The trees were mirrored in the water."

বন্দোবস্ত—Prussian সেনাপতি তাহাকে হস্তের ইঙ্গিতে সরাইয়া দিলেন। তিনি বলিলেন, "এখনই Captain Baumgarten-কে আবার নিকট পাঠিয়ে দেও।" যে-কর্মচারী আহার

আদেশে উপস্থিত হইলেন, তিনি একজন মধ্যবয়সী লোক, ভারী-চোমল, নীলকণ্ঠবিশিষ্ট, তাঁহার বহু বস্ত্রের পাকানো ওশ, মূখনল ইটের মত রাঙ্গা, তবে যে-অংশ শিরদ্বারা আবৃত থাকে, তাহা গরমের কায় শাশ। তাঁহার নাথালোড়া টাক। নাথার চামড়াটি খাঁটসিটি ও চক্চকে। ইহার পিছন দিকটা আঘাতের মত ব্যবহার করিয়া থাকার ফলে গোঁফ-পাকালো নিম্নতরের সামরিক কর্মচারিগণের একটা প্রিয় আসানা (কৌতুক) ছিল। দৈনিক হিসাবে তিনি বহু-বুদ্ধি হইলেও নির্ভর-যোগ্য ও সাহসী ছিলেন। যে স্থলে তাঁহার অশেষা হঠকারী কর্মচারীরা বিপদে পড়িতে পারে, সে-দর বেয়ে colonel তাঁহাকে বিদায় করিতেন।

### Paragraphs 27-31

**Summary**—The colonel ordered Captain Baumgarten to start for Château Noir that very night with Rejane as guide. The captain was directed to arrest the count and bring him as a prisoner. It was settled that he should start in secrecy and take twenty soldiers with him.

**Proceed**—go; যাইবেন। *Château Noir*—the count's residence where he would be found. *Château Noir*=Black Château (or Black Castle). *A guide*—i.e., Francois Rejane, who had been detained for the purpose. **Provided**—kept ready; ঠিক করা আছে। *A guide* will be sent with you to show you the way. **Bring him back**—bring Count Eustace back to our camp; তাহাকে লইয়া আসিবেন। **Rescue**—forcibly liberate; বলপূর্বক উদ্ধার করা। *If there.....rescue*—if the count or any of his men attempts to effect his deliverance from your custody; তাহাকে উদ্ধার করিবার চেষ্টা যদি কোনও চেষ্টা করা হয়।

**Shoot him**—The colonel's order was drastic. He would leave nothing to chance. The count must be caught alive or dead.

**How many.....take**—Captain Baumgarten wants to know how many soldiers he will be allowed to take with him to the count's château; আমি কতজন লোক সঙ্গে লইব?

**Surrounded**—encircled; পরিবেষ্টিত। **Spies**—Frenchmen who watch our movements; শুদ্ধর। **Chance**—opportunity; সুযোগ। **Pounce upon**—suddenly fall upon; অতর্কিতে আক্রমণ করা। **Before he knows.....way**—before the count has learnt our intentions; before he knows that we are marching on to his castle to arrest him; আশ্রয় যে সেই পথে যাইতেছি তাহা সে জানিতে পারিবার পূর্বেই।

**Page 18. A large force.....cut off**—If you take with you a large number of soldiers, their movements will naturally be noticed by the French. A large body of men cannot move secretly. On the other hand, you should not proceed with too small a force. In that case, you might be surrounded by the count's followers and killed or captured. **Risk**—take the chance of. **March north**—i.e., in order to deceive the count, I shall not go by a direct route. Even French spies would be thinking that German soldiers are proceeding to join General Goeben. **Goeben**—August Karl von Goeben (1816-1880) was a great Prussian general. During the Franco-Prussian War he commanded

the VIII (Rhineland) army corps, forming part of the First Army under Steinmetz. On Jan. 8, 1871 he obtained the command of the First Army and a fortnight later he closed the campaign in northern France by the victory of St. Quentin. *Turn down this road*—take a turn and move along this road to reach Château Noir.

*Map*—The Germans have always been extremely thorough in their survey of the enemy's position. Each necessary item of information is secured by them in advance. *Before they could hear of us*—before the French could know that we were marching to the count's castle. By taking a roundabout route, we would be able to take the French by surprise. *In that case—i.e.*, if I am permitted to proceed in a roundabout way. *Your prisoner—viz.*, Count Eustace of Château Noir. N.B. The colonel encourages Captain Baumgarten by remarking that the captain would surely bring the count as a prisoner next morning.

বাহুবাদ—তিনি (colonel) বলিলেন, "Captain, আরও রাজিতে আপনাকে Château Noir-এ যাইতে হইবে। একজন গৃহপ্রবর্তক ঠিক করা আছে। আপনি countকে বন্দী করিয়া লইয়া আসিবেন। তাঁহাকে উদ্ধার করিবার কোনও চেষ্টা হইলে তৎক্ষণাৎ তাঁহাকে গুলি করিয়া মারিয়া ফেলিবেন।"

"Colonel, আমি কতজন লোক লইয়া যাইব?"

"সেহুন, আমরা গুপ্তচর পরিবেষ্টিত হইয়া আছি; আমরা যে যাইতেছি, তাহা তিনি (count) জানিবার পূর্বেই সহসা তাঁহাকে আক্রমণ করা-ই আমাদের একমাত্র হযোগ। বেশী সৈন্য আপনার সঙ্গে থাকিলে (শত্রুদের) দৃষ্টি আকৃষ্ট হইবে। আবার (অল্প সৈন্য) লইয়া গেলে বাহাতে বিচ্ছিন্ন ও বিস্মৃত হইয়া না পড়েন, তাহাও দেখা দরকার।"

"Colonel, আমি উত্তর দিকে যাত্রা করিতে পারি যেন General Goeben-এর সহিত মিলিত হইতে যাইতেছি। তা'রপর আপনার মানচিত্রে এই যে রাস্তাটি দেখিতেছি, এই গাথে থাকিয়া শত্রুদের জানিবার পূর্বেই Château Noir-এ পৌঁছিতে পারি। এমন অবসরই হুঁচি জন হইলে—"

"বেশ, Captain। কাল সকালে বলীসহ আপনাকে দেখিতে পাইব আশা করি।"

### Paragraph 32

*Summary*—Captain Baumgarten started with twenty men to proceed to Château Noir and arrest the count. At first they passed along the main road for two miles. Then they suddenly took a turn and moved along a narrow, rutted track. The captain and an experienced sergeant led the group. The sergeant's wrist was tied to the wrist of Francois Rejane, the guide. They were followed by twenty infantrymen. It was a cold, rainy night in December. They were supported by the thought of avenging their murdered comrades.

*Marched out*—moved out in military formation. *Poseners*—men of the 24th Posen Infantry. *Two miles out*—when they had gone two miles along the main road; দুই মাইল চলিবার পর। *Rutted*—full of ruts; গাড়ীর চাকার গাণ্ডুত। [rut, n. track sunk by passage of wheels—C.O.D.]. *Track*—path. *Made swiftly.....man*—quickly marched for the place where the man to be arrested (Count Eustace) lived. *Thin—i.e.*, drizzling;

ঝিঝিঝি করিয়া দৃষ্টি। *Swishing*—making a hissing sound ; শোঁ শোঁ বা নাই নাই শব্দ করিয়া। [*swish*, v. (make, move with) sound as of cane or lash or swift bird cutting the air—*C.O.D.*].

*Poplar trees*—genus of tall trees, with straight trunks. *Rustling*—producing the sound of pattering rain. *Veteran*—experienced ; অভিজ্ঞ। *Peasant*—i.e., François Rejane. *Ambush*—enemy troops concealed in a secret place (a wood etc.) for surprise attack ; নিহিত স্থানে লুকাইত শত্রুসৈন্যদল। *The first bullet.....head*—i.e., Rejane would be the first man to be shot down. *It had been.....through his head*—The guide, Rejane (a French peasant), had been warned by the Germans that if he acted as a spy, and if there was a surprise attack by a body of concealed Frenchmen, he would be the first man to be shot dead.

*Plodded*—slowly marched on ; ধীরে ধীরে অগ্রসর হইতে লাগিল। *Faces sunk to the rain*—with faces lowered, as the rain beat against their faces. *Squeaking*—making shrill sound ; ঝাঁচ্ ঝাঁচ্ শব্দ করা। *They knew.....why*—They were going to Château Noir to avenge their murdered comrades by capturing or killing the count. *Upheld*—strengthened ; দৃঢ় করিয়াছিল। *Bitter*—angry and eager for revenge.

*The thought.....their comrades*—It was a distressing task to march on in that cold night through the rain. But the German soldiers knew, however, that they were going to Château Noir to avenge the death of their comrades ; so they felt strengthened at heart. *It was a cavalry job*—Capturing or killing the Count of Château Noir was the proper work of horse soldiers and not of foot soldiers. The long, muddy road and the necessity of rapid movement for a surprise attack on the count pointed to this. *All on*—i.e., all gone ; সবুলেই চলিয়া গিয়াছে। *With the advance*—with the advancing German army ; অগ্রগামী সৈন্যদের সহিত।

*Fitting*—proper ; সঙ্গত। *Regiment*—permanent unit of army usually commanded by (Lieut.) Colonel and divided into several companies or troops and often into two...battalions (*C.O.D.*). *The regiment*—the 24th Posen Infantry.

*It was more.....dead men*—Many members of the 24th Posen Infantry had been secretly murdered by the French guerilla fighters. So, it was only right that the Poseners themselves should avenge the death of their own comrades.

*It was a cavalry.....its own dead men*—Expl. These lines are taken from Conan Doyle's story, *The Lord of Château Noir*. A band of twenty German soldiers of the 24th Posen Regiment, led by Captain Baumgarten, were ordered to proceed to Château Noir to arrest its lord (Count Eustace). These German soldiers were infantrymen. The journey was difficult and unpleasant for them as they had to march on foot along a long muddy country road on a cold and rainy December night. The soldiers knew that cavalrymen were usually ordered to undertake this kind of task. But cavalrymen



were not available, as they had all gone along with the advancing German army. It was also more proper that these soldiers belonging to the 24th Posen Regiment should undertake the work. It was their own comrades that had been secretly murdered by the count. The men of the regiment should avenge their murdered comrades.

[Add a note on *cavalry job*.]

Grammar, etc.—*Rutted*—*rut* (n.). *Ambush* (n.), used as a verb also.

বঙ্গাব্দ—December মাসের শীতের দ্বিত্তিতে কুড়ি জন Posen-বান্দী দৈন্ত লইয়া Captain Baumgarten Les Andelys গ্রাম হইতে যাত্রা করিলেন ও এখন বড় রাস্তা দিয়া উত্তর-পশ্চিমদিকে বাইতে লাগিলেন। ছুই নাইল চলিবার পর সহসা তিনি ঢাকা-ঢাকার গভীর দাপবৃত্ত একটি সফীর পলিতে ঢুকিয়া তাহার (দৃষ্টিত) লোকটির উদ্দেশে বেগে চলিতে আরম্ভ করিলেন। দীতল ও পাতলা বৃষ্টি পড়িতেছে ও তাহাতে দীর্ঘ পপলার গাছগুলির মধ্যে শোঁ শোঁ শব্দ হইতেছে এবং ছুই পাশের ক্ষেতের মধ্যে একটা বন্দু শব্দ হইতেছে। Moser নামক একজন অভিজ্ঞ মার্কেটকে-পাশে লইয়া Captain আগে চলিলেন। এই মার্কেটের কস্তি করানী কুবকের কস্তির সহিত ঝাঁধা ছিল। কুবকটিকে পূর্বেই কানে কানে বলা হইয়াছিল যে, হঠাৎ শুধু শব্দজন দ্বারা আক্রান্ত হইলে নরকপ্রধান গুলিটি তাহারই (কুবকেরই) নড়ক ভেদ করিবে। তাহাদের পিছনে কুড়ি জন পদাতিক দৈন্ত বৃষ্টির আঘাতে মুখগুলি নাচু করিয়া অন্ধকারে ধীরে ধীরে অগ্রসর হইতে লাগিল। নবন, ভিন্নে কাদার তাহাদের জুতা হইতে একটা ক্যাচ, কোচ, শব্দ হইতে লাগিল। কোথায় ও কি জন্ত বাইতেছে, তাহা তাহারা জানিত। নহকশ্রমের হত্যার মর্দপীড়িত হইয়া তাহারা অত্যন্ত উদ্বেজিত হইয়াছিল। তাহারা জানিত যে, কাজটা অসারোহী দৈন্তদের উপযোগী, কিন্তু অসারোহী দৈন্তজন অস্বভাবী (জাদ্রাণ বাহিনীভুক্ত) হইয়া চলিয়া গিয়াছে; তাহা ছাড়া নিচ দনভুক্ত দৈন্তদের মৃত্যুর প্রতিশোধ লওয়া সেই মনেরই অধিকতর মসত।

### Paragraph 33

**Summary**—Having walked with them for three hours and a half, the guide, Rejane stopped before a huge iron gate. The wall had broken down. The German soldiers entered stealthily and went up the long avenue of oak trees. At last they stopped at the upper end of the avenue.

**At half-past eleven**—The German infantrymen had taken three hours and a half to march through three leagues and a kilometre. The weather had been bad and the road very muddy. **Their guide**—i.e., the French peasant, Francois Rejane. **Crowned with**—having an ornament on its top; চূড়ার উপর নজ্জিত। **Heraldic stone-work**—ornamental stonework with heraldic figures of the count's family; কুলচিহ্ন-অঙ্কিত প্রস্তরের কাজ। **Heraldic**—pertaining to the genealogies and armorial bearings of the count's family. **Flanked**—stood by the side of; পার্শ্বে অবস্থিত। **Crumbled away**—mouldered away; fallen down after decay; ভাঙ্গিয়া পড়িয়া গিয়াছে। **Towered**—stood high in a commanding manner; উচ্চ হইয়া দাঁড়াইয়া আছে। **Brambles**—rough, prickly shrubs; কাঁটা গাছ। **Overgrown its base**—grown luxuriantly at the foot of the gate; ইহার পাদদেশে লব্ধন করিয়াছে।

**The Prussians**—the twenty Poseners, the captain and the sergeant. N.B. Here the Poseners are described as Prussians, because Posen is a

province of Prussia. *Made.....it*—went round the gate and entered the grounds of Château Noir. *Stealthily*—in secrecy ; চুপি চুপি। *Tunnel*—i.e., opening ; হুড়দ। *Avenue*—approach to country house bordered by trees (C.O.N.) ; shaded path ; বৈদিকা।

Page 19. *Cumbered by*—littered with ; বনাচ্ছন্ন। *Leaves of last autumn*—Last autumn these oak trees had shed their dried leaves. N.B. In the cold countries of Europe autumn is the season when many trees shed their leaves. There are references to this in English poetry. *Which was.....leaves of last autumn*—The avenue leading to Château Noir was still covered with the dried leaves shed by the oak trees last autumn. N.B. The Count of Château Noir had lost his only son and was not taking proper care of his house. Also he was busy with thoughts of revenge. *At the top*—i.e., at the other end of the avenue ; বৈদিকার উপরের দিক। *Halted*—stopped ; থামিল। *Reconnoitred*—surveyed their surroundings ; প্রাথমিক পর্যবেক্ষণ করিল।

Grammar, etc.—*Heraldic* (adj.) ; *heraldry* (n.). *Flanked*—trans. verb, subject 'pillars'. *Which.....base*—adj. clause, qualifying the noun 'weeds'.

অনুবাদ—( কবি ) প্রায় অসীম নব অমর্য Les Andelys ভাগ করিয়াছিল। সাড়ে এগারোটার নব অমর্য পঞ্চদশের একদানে আসিয়া পানিল। শীর্ষদেশে পানরের উপর বৃক্ষ-শ্রবিত হুইট উন্নত গুহ একটি একাও কোয়েটারের হুই পাশে দাঁড়াইয়া আছে। যে-প্রান্তের নদ এই হোস্ত-বার, তাহা ভাঙ্গিয়া গড়িয়াছে ; কিন্তু পানলে যে-নব বাটা গাছ ও পান্য প্রচুর ছদ্মিহা, তাহা উপর নতক উন্নত করিয়া বৃহৎ হোস্তটি এখনও দাঁড়াইয়া আছে। Prussianরা হোস্তটির পার্শ্ব দিয়া প্রবেশ করিল এবং ওক-শাখা আচ্ছাদিত হুড়দের নত হুই পানর অক্ষত চুপিচুপি অক্ষত হুইতে লাগিল ; গুহ হেনস্তের করা পাতার এই গুহটি হুইনও বনাচ্ছন্ন হুইয়া ছিল। পানর শেভাগে আসিয়া তাহারা পানিল ও চারিদিকে ভাল করিয়া দেখিয়া লইল।

### Paragraph 34

**Summary**—The black castle, shaped like an L, had low arched door in front and rows of small windows. The moon had come out between two rain-clouds. The silent castle was partly lighted up by the moon and was partly in shadow. A single light was visible in one of the lower windows.

*The black château*—Château Noir. The French word 'Noir' means black. *Lay*—was situated ; অবস্থিত। *Rain-clouds*—black clouds charged with rain ; ছলভরা মেঘ। *Silver and shadow*—i.e., light and shadow. *Threw.....shadow*—produced a contrast of light and shade on the old building ; some portions of the old castle were lighted up by the moon, while other portions remained in shadow. *Shaped like an L*—The castle was built like an L, consisting of the main building and a wing at right angles to it. *Ports*—or port-holes in the side (of a warship) through which guns are fired ; ছিদ্র। [port, n. (Naut.) opening in side of ship for entrance, loading, etc., (also) = *port-hole*, aperture in ship's side for admission of light and air, or (formerly) for pointing cannon

through—*C.O.D.*]. *Man-of-war*—armed ship belonging to a country's navy (*C.O.D.*); যুদ্ধ-জাহাজ।

*Overhanging*—jutting out; projecting; বাহির হইয়া আছে। *Turrets*—small towers; ক্ষুদ্র ক্ষুদ্র টাওয়ার। *Roof.....turrets*—The roof broke continually to form small turrets at the corners. *Moonsline*—(here) moonlight. *Drift*—a heap (of clouds) driven together; ভূপ। *Ragged*—rough; “of broken jagged outline or surface, full of rough or sharp projections” (*C.O.D.*); অস্বপ্ন। *With a drift.....behind it*—Conan Doyle gives here a pen-picture of the castle as it appeared in the moonlight. The moon shone above and a mass of black, jagged clouds, driven by the wind, darkened the sky behind the château. *The heavens*—the sky; আকাশ। *Gleamed*—shone with a subdued light.

*Grammar, etc.*—*Threw*—Frame sentences with ‘throw out, throw over and throw upon. *Front* (n.); *frontal* (adj.). *Line* (n.); *linear* (adj.). *Drift* (n.), also used as a verb.

বঙ্গানুবাদ—কৃষ্ণবর্ণ অট্টালিকাটি তাহাদের সম্মুখেই অবস্থিত। দুইখানি জনতরা মেঘের অন্তরাল হইতে চাঁদ উঠিয়াছিল, তাহা প্রাচীন সৌধটিকে রূপালি আলো ও ছায়ায় কেলিয়াছিল। ইংরাজী L-অক্ষরের আকারে অট্টালিকাটি গঠিত, সম্মুখে নীচু খিলান-করা প্রবেশ-দ্বার এবং ছোট ছোট জানালার সারি,—মনে হয়, যেন সেগুলি রণভরীর (পার্শ্ব-দেশস্থ গোলাগুলি ছুঁড়িবার) উদ্ভূত ছিন্নপথ। উপরে অন্ধকার ছাদের কোণগুলি যেখানে ঝাঁকিয়া গিয়াছে, সেইখানে ছোট ছোট গম্বুজ আছে। চন্দ্রালোকে সমস্ত নিম্নক, ডাসমান টুকরা টুকরা মেঘগুলি (সৌধটির) গম্বুজের আকাশকে কৃষ্ণবর্ণ করিয়া তুলিয়াছে। নিম্নের জানালাগুলির একটি হইতে একটি মাত্র আলো মিট মিট করিতেছে।

### Paragraphs 35-50

*Summary*—*Captain Baumgarten* whispered orders to his men. They were to watch the doors and all sides of the house. The captain and the sergeant stealthily went up to the lighted window. In a poorly furnished small room they saw an elderly servant reading a torn paper by the candlelight. There was a bottle of wine by his side. The sergeant thrust his gun through the window-glass. The servant shrieked. He was warned that the house had been surrounded. He begged the sergeant not to kill him. He came and opened the low door. The German soldiers entered the house. The German captain questioned him; and the servant said that Count Eustace had gone out and would not be back before daybreak.

**N.B.** Note how Conan Doyle gives every small detail to make the whole scene real and lifelike. He also creates an atmosphere of tense suspense by keeping the count in the background. The count is to appear later to dominate the main action of the story.

*Whispered*—told in whispers; চুপি চুপি বলিলেন। *Orders*—commands; আদেশ। *Some—i.e.*, some of his twenty infantrymen. *Creep*—stealthily move; কোন শব্দ না করিয়া ধীরে ধীরে বাহিবে। *Stole*—moved secretly and in

silence ; চুপি চুপি অগম্য হইলেন । *Tiptoe*—i.e., on the tips of their toes to avoid making noise ; পায়ের আঙ্গুলে ভ্রম করিয়া ।

*It was a small room* etc.—Conan Doyle describes the interior of the room and the man inside. *Meagrely*—meagrely ; সান্নাভাবে । *Furnished*—supplied with furniture ; আসবাবপত্র সজ্জিত । *Elderly*—getting old ; বৃদ্ধ । *Menial*—a domestic servant ; বাড়ীর চাকর । *In the dress*.....*menial*—wearing the dress of a servant ; চাকরের পোষাকে । *Tattered*—torn ; ছিন্ন । *Paper*—newspaper ; বকরের কাগজ ।

*Guttering*—melting away by becoming channelled so that wax etc. runs down (*C. O. D.*) ; বাহা (যে-বাতি) গলিয়া পড়িতেছে । *Leaned back*—sat in a sloping position ; হেলান দিয়া বসিয়াছিল ; ঠেস দিয়াছিল । *White wins*—wine of amber or golden colour (opp. *red*) (*C. O. D.*) ; সোনালি রঙের ব্রণ । *Half-filled tumbler*—flat-bottomed drinking glass half filled with wine. *Needle-gun*—a gun, the cartridge of which is exploded by the impact of a needle at the base. *Through the glass*—i.e., through the window-glass by breaking it ; কাচের জানালার ভিতর দিয়া । *The man*.....*.....skriek*—The man jumped with a cry of surprise and fear ; লোকটি স্তম্ভিত হইয়া হঠাৎ উঠিয়া দাঁড়াইল ।

*Silence, for your life !*—Keep silent if you want to save your life. যদি বাঁচতে চাও, চুপ কর । *Surrounded*—encircled by our men ; পরিবেষ্টিত । *Or we will.....come in*—If you do not open the door, we shall break it open and shall punish you terribly when we get in ; তাহা না করিলে ভিতরে ঢুকিয়া তোমায় কোন দণ্ড দেয়াইব না । “*For God's sake.....open it !*”—The words indicate that the man was very much frightened. “He promised to open the door at once. *Rushed*—ran swiftly. *Crumpled up*—folded and crushed ; দুৰ্ভাগ্য হইল । *Groaning of old locks*—creaking sound made by old rusty locks in opening ; পুরাণী কলুপ খুলিবার কাঁচকাঁচ শব্দ । *Rasping of bars*—harsh sound made in opening the bars ; বিলু খুলিবার কঁকশ শব্দ । *Swung open*—flew open ; উলিয়া ধলিয়া বাওয়া । *Poured*—entered quickly in a body ; নদীয়া ঢুকিয়া পড়িল । *Stone-flagged*—paved with stones ; প্রস্তর-পথ । *Passage*—প্রবেশ-পথ ।

*De-De* is a French word and means ‘of’. *He is out*—He (Comte Eustace) has gone out ; তিনি বাহিরে গিয়াছেন । *Out.....night ?*—Has he gone out at this unusually late hour of night ? এত রাতে বাহিরে গিয়াছেন ? N.B. Captain Baumgarten is surprised. He expected to find the count at home at this late hour (half-past eleven at night) and to arrest him. *Your life for a lie*—i.e., we shall kill you if you tell a lie ; মিথ্যা বলিলে তোমায় মারিয়া দেব ।

Page 20. *No, it is no use* etc.—Evidently when the elderly servant said he did not know where his master was, a German soldier

cocked his pistol to threaten him. *Cocking your pistol*—raising the cock of the pistol in readiness for firing; আপনার পিস্তলের খোঁড়া টিপবার। [*cock*, n. lever in gun raised ready to be released by trigger—*C. O. D.*]. *Make me*—compel me. *Which I do not know*—The servant says that he does not know where his master is and what he is doing at this late hour of night. N.B. The servant is pretending ignorance. He knows that the count is lying in concealment at the *Château Noir*.

*Grammar, etc.*—*Whisper* (v.); *whisper* (n.). *Meanly* (adv.); *mean-ness* (n.).

বঙ্গভাষা—Captain তাহার লোকদ্বিগকে চুপি চুপি আদেশ দিলেন। কয়েকজন হানাত্তি দিয়া সম্মুখের দরজার কাছে যাইবে, কয়েকজন পিছনের বিকে যাইবে। কয়েকজন পূর্বদিকে ও কয়েকজন পশ্চিমদিকে পাহারা দিবে। তিনি ও সার্কেটটি পা টিপিয়া টিপিয়া অতি দক্ষপণে আলোকিত জানালাটির কাছে গেলেন।

যে-ঘরের ভিতরে তাহার চাহিয়া দেখিলেন, সেটি ছোট ও তা'র আনবাবপত্রও নানান্তর ঘরের। ছুতোয় গোষাক-পত্রা একটি প্রোট লোক বাতির আলোকে একখানি ছেঁড়া খবরের কাগজ পড়িতেছিল—বাতিটি হইতে কোঁটা কোঁটা মোন গুলিয়া গড়িতেছিল। একটি বাস্তের উপর পা রাখিয়া এই লোকটি একখানি কাঠের চেয়ারে দেহান দিয়া বসিয়া ছিল, তাহার পাশে টুলের উপর একটি অর্ধপূর্ণ গ্লাস ও এক বোতল সোনালি-রঙের নর রহিয়াছে। সার্কেটটি কাঁচের (জানালায়) নধ্য দিয়া তাহার বন্ধুটি ঢুকাইয়া মিল; তৎক্ষণাৎ লোকটি চীৎকার করিয়া থাড়া হইয়া উঠিয়া পড়িল।

“চুপ কর, যদি বাচতে চাও! বাড়ীর চারিদিকে ঘেঁরাও করা হয়েছে, তুমি পালাতে পারবে না। ঘুরে এসে দরজা খুলে দাও, নইলে ভিতরে ঢুক তোমায় একটুও দয়া করবো না, ছেনো।”

“ভগবানের সোহাই, গুলি করবেন না। দরজা খুলছি, দরজা খুলছি!” কান্নামখানি হাতে ঝটাইয়া লইয়া লোকটি ঘর হইতে ছুটিয়া আদিল। এক মুহূর্ত্ত পরেই পুরাণো তালান্তলি কাঁচ কাঁচ শব্দ করিতে করিতে ও খিলখিল কর্কশ শব্দ করিতে করিতে নীচ দরজাটি দুলিয়া-দুলিব খুলিয়া গেল ও সঙ্গে সঙ্গে Prussian-র স্রুত-বর্ণে মরলে প্রস্তরমণ্ডিত প্রবেশপথে ঢুকিয়া পড়িল।

“Château Noir-এর Count Eustace কোণায়?”

“আমার প্রভু! মশাই, তিনি বাইরে গেছেন।”

“এত রাত্রে বাইরে? নিশা বললে শ্রাব যাবে ছেনো।”

“হাঁ, মশাই, নতি বলছি তিনি বাইরে গেছেন।”

“কোথায়?”

“আমি জানি না।”

“কি করতে গেছেন?”

“তাও বলতে পারি না। না, মশাই, আপনার পিস্তলের খোঁড়া তুলে কোন লাভ নেই। আপনি আমার মারতে পারেন, তবে যা জানি না, দে-কথা আনাকে নিজে বলাতে পারবেন না।”

“তিনি কি এই সময় প্রায়ই বাহিরে যান?”

“প্রায়ই।”

“আর বাড়ী ফেরেন কখন?”

“ভোরের পূর্বে।”

## Paragraph 51

**Summary**—Captain Baumgarten was disappointed at the absence of Count Eustace. But he wanted to see if the servant's statement was true. He left a guard at the front door and another at the back. Then he and the sergeant, accompanied by the trembling butler searched the whole house from top to bottom. But they found none except the butler's elderly wife. There was no trace of the count.

**Rasped out**—uttered in a harsh voice ; কৰ্কশ স্বরে উচ্চারণ করিলেন। **Oath**—name of God etc., used as expletive to give emphasis or express anger etc. (C.O.D.) ; শপথ। **A German oath**—Captain Baumgarten was a German officer and he used a German oath. **He had.....then**—His journey had proved useless. ভাড়া হইলে ভাড়া আনাই ব্যর্থ হইয়াছে। (Captain Baumgarten had thought of surprising the count and arresting him. But the count was away.) **The man's.....expected**—Possibly the elderly servant had told the truth. The count must have committed his secret murders at night. So at night he was not to be found at the Château Noir, his castle. **Make sure**—ascertain correctly if the count is within the castle. ঠিক করিয়া জানিবেন। **Picket**—small body of troops sent out to watch for enemy.....party of sentinels (C.O.D.) ; প্রহরী। **Drove the trembling butler,.....candle**—The butler (the elderly servant was none other than the butler of Count Eustace) was compelled to act as guide to Captain Baumgarten. With the butler as his guide he went about the house searching for the count in every nook and corner. The butler was very much frightened and he was trembling. So the candle, held in his trembling hand, was shaking.

**Butler**—servant in charge of the wine-cellar ; head servant ; মস্ত-পরিবেশক ; সর্দার খানদায়া। **Shaking**—trembling ; কম্পমান। The candle was shaking in his hand, because the butler trembled with fear. **Sending**—i.e., throwing ; ফেলিতেছে। **Strange**—unfamiliar ; queer ; অদ্ভুত। **Flickering**—quivering ; কম্পমান। The candle was shaking and so the shadows cast by it were "strange, flickering shadows." **Tapestries**—"hand-woven fabric in which design is formed by stitches made across the warp ; used as a wall-covering.....Highest skill attained in Flanders and France" (Routledge's *Universal Encyclopædia*) ; কারকাখিঁচিতি পর্দা। **Oak-raftered**—with rafters made of oak ; গুক-কাঠের বরগায়ুজ। **Stone-flagged**—paved with stone ; প্রস্তরবস্তিত।

**The second floor**—the third storey ; তিন তলা। **Gallery**—"platform projecting from inner wall of church, hall, etc. providing extra room for audience or reserved for musicians etc. (C.O.D.). N.B. The large dining-hall with its gallery for musicians showed that the owner of the castle belonged to a wealthy family of noblemen. **Its panelling**—the wooden panels with which the walls were fitted (panel is the wainscot or wooden covering of the walls of a room) ; দেয়ালের গায়ে কাঠের আবরণ। **Black with age**—very old and thus discoloured ; বহুকালের প্রাচীন বলিয়া কালো। **Attic**—room in the highest storey of a house ; চিলেকোঠার ঘর। **The owner**—Count

Eustace of Château Noir. *Of his.....trace*—The count was not found in the house. There was no sign of him.

Grammar, etc.—*Expect* (v.); *expectation* (n.). *Shadow* (n.); *shadowy* (adj.).

বঙ্গানুবাদ—Captain Baumgarten আশীর্বাদ ভাষায় কৰ্ণধৰণে একটা শপথ উচ্চারণ কৰিলেন। তাহা হইলে তিনি বৃথাই এতখানি পথ পৰ্যটন কৰিলেন! লোকটোৰ উত্তৰাশী সন্ধান হওনাই খুব সম্ভব। এক্সপেক্ট হইবে তাঁহাৰ এটা মনে কৰা উচিত ছিল। তবে অসম্ভবতঃ বাৰ্ভাৰি' খুঁজিয়া তাঁহাকে নিশ্চিত হইতে হইবে। সমুদ্রতট দরজায় একটি ও পিছনের দিকে আৰু একটি দল গ্ৰহণী রাখিয়া তিনি এবং সার্জেণ্ট কম্পনান সন্ধান খানসানাকে তাঁহাদের আগে আগে ভাড়াইয়া লইয়া চলিলেন,—তাঁহাৰ হাতের কম্পিত বাতি হইতে চিত্তাক্ষিত পুরাতন পৰ্দাগুলির উপরে ও নীচু ওক-কাঠের বরগা দেওয়া ছাদের গায়ে অন্ধুত ও কম্পনান ছায়া পড়িতে লাগিল। নিম্নস্তরের প্রকাণ্ড প্রস্তর-মণ্ডিত পাকশালা হইতে আরম্ভ করিয়া জিতলের ভোজনাগার পর্যন্ত সারা বাৰ্ভাৰি তাঁহারা খুঁজিলেন, কিন্তু কোথাও একটি জনমানবও দেখা গেল না। এই ভোজনাগারে গায়ক ও বাদকদের দল মগ্ন আছে, ইহাৰ দেওয়ালের কাঠাবরণ কালপ্রভাবে কৃষ্ণবর্ণ ধারণ করিয়াছে। ছাদের উপরে চিলের ঘরে তাঁহারা সন্ধান খানসানার প্রৌঢ়া স্ত্রী Marie-কে দেখিতে পাইলেন; কিন্তু গৃহবাসী আর কোনও চাকর রাধেন নাই এবং তাঁহাৰ নিষ্কণ্ট উপস্থিতিরও কোনরূপ চিহ্ন পাওয়া গেল না।

#### Paragraph 52

Summary—The house was a difficult one to search. It had many narrow stairs and corridors full of confusing turns. The rooms had thick walls. Huge fire-places were found in each room. Captain Baumgarten searched long the whole house. He could not discover any secret hiding-places.

*Had satisfied.....point*—had become convinced that the count was not in the house. *It was long.....point*—The captain was 'slow but reliable'. He was 'reliable' and tried to do his duty properly. He was convinced only after searching the whole house thoroughly. But he was 'slow' (somewhat dull). He could not discover the secret hiding-places that existed in the house. *It was a difficult house to search*—People would meet with difficulties in searching the house. N.B. Conan Doyle proceeds to give an account of these difficulties. *Thin*—narrow; সরী। *Which only.....time*—which were so narrow that even two men could not move side by side. *Tortuous*—circuitous; full of twists and turns; অঁকাবাঁকা। *Corridors*—outside passages connecting parts of the building; বায়ান্দা, দরওয়ান। *Cut off*—totally separated. *From its neighbour*—from the adjacent room. *Fireplaces*—grates or hearths for fires in rooms; ঘরের ভিতর আগুন জ্বালাইবার জায়গা। N.B. In the cold countries of Europe, rooms have fireplaces.

*Yawned*—gaped; opened wide; খেঁক 'হাঁ' করিয়া আছে। *In each*—in each room. In order to make the rooms warm in chilly weather, each room was provided with a big grate or hearth. *Stamped with his feet*—brought his feet down heavily on the floors to see if there were secret hiding-places; পা দিয়ে ভূমিতে লাগি মারিতে লাগিলেন। *Curtains*—These curtains

were torn down to examine if there was anybody in hiding there. *Pommel*—"rounded knob especially at end of sword-hilt" (C.O.D.); ভরবারি হাতল। *If there were.....to find them*—Captain Baumgarten tried to be thorough in his search of the whole house. There might have been secret hiding-places. He searched for them, but unluckily did not find any.

*Grammar, etc.*—*Satisfy* (v.); *satisfaction* (n.). *Secret* (adj.); *secrecy* (n.). *Fortunate* (adj.). *Fortune* (n.).

বরাহাবান—অনেককণ অহুস্কানের পর Captain Baumgarten এ বিষয়ে নিঃসন্দেহ হইলেন। বাড়ীটি খানাতলাসী করা বড় শক্ত। সন্ধ্যা মিড়ি বিয়া আঁকাবাঁকা বারাদাঙলি নংকুত ছিল। এই মিড়িঙলি এত সন্ধ্যা যে, একজন নাত্র লোক এক সময়ে উপরে উঠিতে পারে। কোলঙলি এত পুরু যে, প্রত্যেক ঘরটি গাশের ঘর হইতে বিচ্ছিন্ন। প্রতি ঘরে (নীতনিবারক) আঘন ফালাইবার চুরাঙলি সেন ধাঁ করিয়া আছে, আর ছানালঙলি বেওয়ালের মধ্যে ছয় ফুট পড়ার করিয়া নিশ্চিত। Captain Baumgarten সজোরে পদাঘাত করিতে লাগিলেন। পর্দাঙলি ছিড়িয়া ফেলিলেন এবং তরবারি হাতল দিয়া আঘাত করিতে লাগিলেন। কোথাও লুকাইয়া থাকিবার নত ভয় স্থান থাকিলেও তারা গুজিয়া বাহির করিবার সৌভাগ্য ভাটার হইল না।

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#### Paragraphs 53-61

*Summary*—Captain Baumgarten had a plan to arrest the count when he would return in the morning. One German soldier was to stand guard on the butler. Four men were to lie in ambush at the front and at the back of the chateau. The other German soldiers would have their suppers in the kitchen. The captain would take his supper in the dining-hall. The butler offered him a bottle of new claret and a cold pullet.

*"I have an idea"*—I have formed a plan to arrest Count Eustace when he returns in the morning. *Speaking in German*—The German captain wanted to discuss things with his sergeant without being understood by the French butler. So he used German. *You will place.....fellow*—A soldier should be placed to watch the old man (the butler) so that he may not send information to Count Eustace that his chateau is occupied by German soldiers. If Count Eustace gets the information, he would escape, and Captain Baumgarten's plan would come to nothing.

*In ambush*—lying hidden and waiting to make a surprise attack. *At the front*—in front of the house. *Likely enough*—quite possible; খুব সম্ভব। *Our bird—i.e.,* the man we are after, namely, Count Eustace. *The nest*—his home, that is, Chateau Noir. *Our bird.....nest*—The count returning home is compared to a bird returning to its nest. The German captain expects that the count, unaware of any raid on his castle, will probably return home at daybreak. *"And the others, captain?"*—And what are your orders as regards the other German soldiers? *Supper*—a meal taken at the end of a day (C.O.D.); নৈশভোজন।

*A wild night*—a night of rain and storm; ভীষণ ঝড়োলের রজনী। *Country road*—village road; পাড়াগাঁয়ের রাস্তা। *It is a wild night.....country*



*road*—The German captain's plan is to stay in the black chateau all night waiting for the count's return at daybreak. Moreover, it is a cold night of rain and storm. So staying inside the house is preferable to waiting or marching on the muddy country road. "And yourself, captain?"—

And what have you decided for yourself? আপনি নিজের কি ব্যবস্থা করিবেন?

*The logs are laid*—The logs have been laid in the fireplace. [log, n. Unhewn piece of felled tree or similar rough mass of wood—C.O.D.] *We can light the fire*—i.e., to make ourselves warm. *Alarm*—"warning sound...giving notice of danger" (C.O.D.); বিপদ-সংকেত। *You*—The butler is thus addressed in a tone of contempt.

*Monsieur*—French equivalent of Mr.; মহোদয়। 'What you wish.'—'Anything you like to have.' In Count Eustace's days of prosperity, his butler could have supplied whatever was demanded. *But now* etc.—but now that our master, Count Eustace, has fallen on evil days, the best that we can give you is a bottle of new claret and a cold dish of young hen. *Claret*—a kind of wine, generally the dark-red wines of Bordeaux in France. *A bottle of new claret*—New wine is inferior in quality and has a lower price than old wine. *Pullet*—young fowl, especially hen. *A cold pullet*—Cold victual is regarded as inferior and is less liked than a hot meal.

"*Alas, monsieur.....cold pullet*"—**Expl.** These lines are taken from Conan Doyle's story, *The Lord of Chateau Noir*. Captain Baumgarten with a party of German soldiers came to arrest Count Eustace. The count could not be found in the Chateau. The captain decided to wait for the count's return in the morning. He demanded supper from the count's butler. The butler regretted that the days of prosperity of his master were now no more. In his master's days of prosperity, the butler could supply all sorts of costly food and wine. But his master had fallen on evil days and had become poor. Now the butler could offer to a guest only a bottle of new claret and a cold dish of fowl—a cheap supper of inferior quality.

[Add notes on *a bottle of new claret* and *a cold pullet*.]

**N.B.** Note the poor quality of the supper offered by the butler. He is a faithful servant of the count and will not give a better meal to the German enemy.

*That will do very well*—that will suffice; ইহাতেই চলিবে। *Bayonet*—stabbing blade attachable to rifle-muzzle (C.O.D.); নদীন। *Let him feel...tricks*—Let a bayonet be thrust through his body if he tries to deceive or betray us in any way.

**Grammar, etc.**—*Communicate* (v.); *communication* (n.). *Serve* (v.); *service* (n.). *Supper* (n.); *sup* (v.).

বঙ্গানুবাদ—অবশেষে তিনি (Captain Baumgarten) জার্মান ভাষার সার্জেটকে বলিলেন, "আমার একটি নতলব আছে। এই লোকটার ভিত্ত একজন পাহারা ঠিক করুন, আর দেখুন সে যেন কাহারও সহিত সংবাদ আদান-প্রদান না করে।"

"আচ্ছা, captain."

"আর (বাড়ীর) সম্মুখে ও পশ্চাতে চারদিক নৌকাকে গুপ্তস্থানে রেখে দিন। সম্ভবতঃ ভোর নাগাৎ আনাদের পাণী ( অর্থাৎ Count Eustace ) বাসায় ( নিজ গৃহে ) ফিরতে পারে।"

"আর বাকী লোকেরা ( কি করবে ), Captain ?"

"তারা পাকশালায় নৈশভোজন করুক। এই নৌকটা আপনাদের মাংস ও নক্ত পরিবেশন করবে। বিষম দুর্ঘোষণের রাত। গাঁয়ের রাতায় খাবার চেয়ে আমরা এইখানেই বেশ ভাল থাকব।"

"আর আপনি, captain ?"

"আমি এই উপরের ভোজনাগারে নৈশভোজ শেষ করব। এখানে আলানি কাঠ আছে, আমরা আশ্রয় লাভ করতে পারব। কোনওরূপ বিপদ-সম্মত হলে আমরা ডাকবেন। ওহে, রাত্রির খাবার আনায় কি দিতে পারি ?"

"হায়, নর্দাম, এমন দিন ছিল যে-সময় উত্তর দিতে পারতাম, 'আপনি যা চাইবেন।' তবে এখন এক বোতল নতুন claret ও এক ডিন ঠাণ্ডা ( বাসী ) মুরগী মাংস দিতে পারি।"

"প্রতিবেশী চলেবে। বেনুন, সার্জেন্ট, ওর সঙ্গে একজন গ্রহরী থাকুক, আর ও যদি আমাদের সঙ্গে কোনও চানাকি করে, তা হলে সর্দানের গোঁচা যে কেমন, তা সে যেন অনুভব করতে পারে।"

#### Paragraph 62

**Summary**—Captain Baumgarten had taken part in many military campaigns in the past. He knew full well how to make himself comfortable in the lodgings of the enemy. The captain made preparations, for passing a comfortable night while the butler was bringing his supper. He lighted candles. The fire was burning merrily. Outside it was raining heavily and the wind was moaning. The sight gave an added relish to his supper and pleasant quarters. He finished his supper. He leaned back in his chair and looked around him.

**N.B.** Captain Baumgarten was 'slow' and a little too sure. He did not know that he would be entrapped by the count.

**Old campaigner**—a veteran soldier who had taken part in many military operations ; অভিজ্ঞ সৈন্য। *The Eastern provinces*—the eastern provinces of Germany. *Bohemia*—Till 1918 Bohemia was a part of the Austro-Hungarian Empire. In 1855 it was invaded by German armies. *In the Eastern provinces, and before that in Bohemia*..... **enemy**—Captain Baumgarten had taken part in the Austro-Prussian War of 1856. He had thus gained experience in procuring comfortable shelter and good food free of cost from the defeated enemy.

**Learned the art of**—became expert in. **Quartering himself upon the enemy**—lodging and feeding himself in the house of the enemy at the enemy's expense.

**In the Eastern provinces...the enemy**—Expl. These lines are taken from Conan Doyle's story, *The Lord of Château Noir*. Captain Baumgarten with a group of German soldiers came to arrest Count Eustace, the Lord of Château Noir. As the count was away, the captain decided to stay in the château for the night. He ordered the count's butler to provide supper for him and his men. The

captain already knew how to demand good food and shelter from the enemy. He was a veteran soldier. He had fought in the campaigns in Bohemia and in the Eastern provinces. So he knew how to procure food and shelter in the house of the enemy at the enemy's expense. He felt quite at ease in Count Eustace's castle.

[Add notes on an old campaigner; in the Eastern provinces, and before that in Bohemia and the art.....enemy.]

**N.B.** It is a common practice in warfare to demand and procure food and shelter from defeated enemies in occupied territories.

*Occupied himself*—engaged himself; ব্যস্ত ছিলেন। *For a comfortable night*—for passing the night comfortably; আরামে রাত্রিটি কটাইবার জন্য। *Candelabrum*—large, usually branched candlestick or lampstand; শানান; প্রদীপ বা সোমবাতির বাড়-লঠন। *The fire.....up*—The logs in the fireplace had already been burning briskly; আগুন ইতিমধ্যেই বেশ জ্বলিতেছে। *Crackling*—emitting slight cracking sound; চিড়-চিড় শব্দ করিয়া। *Merrily*—The cracking sound made by the burning logs appeared pleasant and cheerful to the hearers. *Sending*—throwing up. *Spurts*—jets; বহুটা বেগে নির্গত। *Pungent*—affecting the organ of smell with a pricking sensation; ভীষণ গন্ধ। *The fire.....the room*—The logs in the fireplace were burning, producing a sharp pleasant sound and throwing up curls of blue and bitter smoke into the room. *Gene in*—disappeared in the midst of clouds; ঢাকা পড়িয়া গিয়াছে।

*Deep sigh*—deep sighing of the wind; গভীর দীর্ঘশ্বাস। [*sough*, moaning, whistling, or rushing sound as of wind in trees—*C.O.D.*]. *Dark loom*—i.e., appearing vaguely larger than they really were. *All swaying.....direction*—all bending in one direction only. (It indicated that a violent gust of wind was blowing from one direction.) *Zest*—relish; বিশেষ আশ্বাস।

*It was a sight.....for him*—**Expl.** These lines occur in Conan Doyle's story, *The Lord of Chateau Noir*. The writer describes the feelings of Captain Baumgarten who occupied for the night the dining-hall of Count Eustace's castle. While within the well-lighted and warm dining-hall of Count Eustace, Captain Baumgarten once looked out of the window. It was raining heavily outside. The night was dark and the moon had disappeared within the clouds. A violent wind blowing through the trees produced a deep moaning sound. The gloomy scene outside was in striking contrast with the cheerful and comfortable atmosphere of the dining-hall. It increased the pleasure of the captain in his cosy quarters in the count's chateau and in the supper of a cold fowl and a bottle of wine supplied by the butler. Things were dismal outside the castle. The captain was quite comfortable within the castle.

[Add a note on *zest*.]

*Long tramp*—long walk on foot ; দীর্ঘ পথ পদব্রজে ভ্রমণ ।

**Page 22.** *Threw his sword* etc.—The captain felt so safe and so such at his ease that he laid aside himself all his weapons. *Helmet*—soldier's defensive head-cover ; (সৈনিকের) শিরদ্বাণ । *Revolver-belt*—belt in which the revolver is carried. [revolver, n. Pistol with revolving mechanism enabling user to fire several shots without reloading—C.O.D.]. *Fell to*—began eating ; খাইতে আরম্ভ করিলেন । *Tilted*—caused to assume a sloping position ; ঝুঁকিয়া বেওয়া । *Looked about him*—surveyed the interior of the hall ; তাঁহার চারিদিকে নিরীক্ষণ করিতে লাগিলেন ।

**Grammar, etc.**—*Art* (n.) ; *artistic* (adj.). *Enemy* (n.) ; *enimical* (adj.). *Preparation* (n.) ; *preparatory* (adj.). *Direction* (n.) ; *direct* (v.). *Lip* (n.) ; *labial* (adj.).

**বহুবচন**—Captain Baumgarten যুদ্ধক্ষেত্রে প্রবীণ । পূর্ব-প্রবেশসমূহে ও তৎপূর্বে Bohemia-র ( বিজিত ) শত্রুর নিকট হইতে আহাৰ-বাসনান আদায় করিবার কৌশলটি তিনি শিখিয়াছিলেন । যখন শত্রুর বানসামা তাঁহার নৈশভোজ আনিতেছিল, তিনি কেমন করিয়া প্রতিটি আরাধে কাটানো স্বাদ, তাহার ব্যবস্থা করিতে ব্যাপৃত হইলেন । দশ-বাতির বাড়ি নারের টেবিলের উপরে তিনি জালিয়া দিলেন . আঙন ইত্যপূর্বেই জ্বলিতেছিল, কাঠগুলি জিড়, জিড় করিয়া পুড়িতেছে শুনিতে বেশ লাগিতেছিল ও আঙন হইতে ঘরের মধ্যে নীলবর্ণের ভীষণত্ব শ্রবণনির্গত হইতেছিল । Captain জানাবার কাছে গিয়া বাহিরের দিকে চাহিলেন । চাঁদ বেধের আড়ালে অদৃশ্য হইয়াছে, ও প্রবল বেগে হুটি হইতেছে । তিনি বাতাসের গভীর খান খনিতে পাইলেন, এক বিকে ঝুঁকিয়াপড়া গাছগুলির কালো কালো লম্বা ছায়া দেখিতে পাইলেন । বাহিরের দুর্যোগের এই দৃশ্য দেখিয়া তাঁহার আশ্রয়প্রদ বানসান, এবং শাননামা দ্বারা আনীত ঠান্ডা দুগ্ধ ও বস্তুর বোতল আরও ভাল লাগিয়াছিল । দীর্ঘ পথ পদব্রজে ভ্রমণের ফলে তিনি ক্লান্ত ও দুর্বল হইয়া পড়িয়াছিলেন ; তাই তরবার, শিরদ্বাণ ও ব্রিসলভারমুক্ত কোমরবন্ধটি একখানি চেয়ারের উপর ছুঁড়িয়া ফেলিয়া তিনি সাগ্রহে নৈশভোজ আরম্ভ করিলেন । তারপর মস্তক বোতলটি সম্মুখে রাখিয়া ও চৌকটের মধ্যে একটা চুকট শুঁকিয়া চেয়ারখানি শিঁহে হেলাইয়া তিনি নিস্তের জবদিকে জল করিয়া দেখিতে লাগিলেন ।

### Paragraphs 63-64

**Summary**—The captain was sitting within a small circle of brilliant light. But the rest of the dining-hall was dimly lighted. Two sides of the room were oak-panelled and the other two were hung with faded tapestry. Above the fireplace were rows of heraldic shields. There were four paintings of the old lords of Chateau Noir, with features wonderfully alike. Captain Baumgarten looked at the paintings and thought of his own strange situation—he, a man from the Baltic coast taking his supper in the hall of these proud Norman lords. He fell asleep.

**N.B.** Conan Doyle's vivid description is further heightened by creating a feeling of dramatic suspense and surprise. We feel that something tremendous is about to happen very soon.

**He**—Captain Baumgarten. *A small.....light*—The "small circle of brilliant light" was created by the ten candles of the candelabrum. The captain was sitting within this circle. The rest of the dining-hall

was dimly lighted. *Gleamed*—shone; *শুক্ল বস্তু করিতে আলিল। Shoulder-strap*—band from the shoulder-tip, gathering up his dress on his shoulders; *শরীরের বন্ধনী। Threw out*—threw into relief; brought into prominence; *অপেক্ষাকৃত প্রকাশিত করিল। Terra-cotta*—"hard pottery used as ornamental building-material and in statuary" (*C. O. D.*). *Terra-cotta face*—i.e., a brick-red face; *পোড়া মাটির নকল দৃশ্য। The captain's face already has been described as 'brick-red'* (paragraph 26). *Heavy*—thick; ঘন। *Threw out.....moustache*—The 'small circle of brilliant light' brightly shone upon and thus threw into relief the captain's brick-red face, heavy eyebrows and his yellow moustache.

*Outside that circle*—beyond the small space which was brilliantly lighted; সেই আলোকিত পরিধির বাহিরে। *Vague*—dim; indistinct; অস্পষ্ট। *Shadowy*—gloomy; ছায়াবহ। Nothing was clearly seen outside that zone of light within the hall. *Two sides*—i.e., two sides of the room. *Oak-panelled*—covered with panels of oak-wood. *Hung*—covered.. *Faded*—old; discoloured; বিহীন। *Across which.....streaming*—A deer-hunting scene was embroidered on the tapestry. There were figures of stags followed by dogs and hunters. But the tapestry was old and discoloured ('faded') and so the figures were dim and indistinct. *Streaming*—running (thus represented in the tapestry); প্রবাহিত। *Rows*—lines; স্রোতস্রাভি।

*Heraldic*—relating to the pedigrees and positions of families of noble birth; *কুলবংশীয়-সংক্রান্ত। Heraldic shields*—shields with the heraldic badges of Count Eustace's family; *কুলপরিচয়-চিহ্নিত ঢালগুলি। Blazings*—coats of arms etc. painted. [*blazon*, v. Describe or paint (arms) heraldically; inscribe (object) with arms, names etc., in colours or ornamentally (*C. O. D.*)]; *কুলবংশীয়ভাষ্যপত্র চিত্র। The family*—i.e., the family of Count Eustace. *Its alliances*—(1) families matrimonially connected with the Eustace family; *বৈবাহিকসম্বন্ধে বদ্ধ অজাত কুল। (2) families claiming consanguinity (রক্তের সম্পর্ক) with that of the count. Heraldic shields.....alliances*—The shields had inscribed on them the names and arms of the family of Count Eustace and of other families connected with it by marriage, etc. *The fatal saltire cross*, etc.—The saltire cross is the badge of Count Eustace's family and families connected with it. The saltire cross is described as *fatal*, because it was marked on the brows of the murdered German soldiers; *নাশকর ছন্দ-চিহ্ন। Breaking out*—being marked; *অপেক্ষাকৃত চিহ্নিত। On each of them*—on each of these heraldic shields.

**Above the fireplace.....each of them—Expl.** These lines occur in Conan Doyle's story, *The Lord of Château Noir*. The writer here describes the various features of Count Eustace's dining-hall. Captain Baumgarten stayed for the night in this hall, waiting to arrest the count on his return. The interior of the dining-hall was

thoroughly mediaeval in appearance. Above the fireplace, on the wall, hung in rows the heraldic shields of the Eustace family; on them were inscribed the coats of arms of the family and also of those matrimonially connected with it. All these heraldic shields bore a peculiar mark, namely, the saltire cross. Captain Baumgarten knew well the tragic significance of this cross; because on the forehead of every German soldier secretly murdered, this peculiar cross (like an X) was marked. The saltire cross was the family badge of Count Eustace, the Lord of Château Noir.

[Add notes on *heraldic shields*; *blazonings* and the *fatal saltire cross*.]

*Seigneurs*—feudal lords; (ইউরোপের) স্বাধীনতার সময়ের লোকেরা। *Old seigneurs of Château Noir*—old lords of Château Noir who were ancestors of Count Eustace. *Faced the fireplace*—stood just opposite the fireplace; অগ্নিহীনীর বিপরীত দিকে খুলিতেছিল। *Hawk noses*—noses like the beaks of hawks. As hawks are birds of prey, a hawk nose indicates sternness, shrewdness and physical strength; বাজ পাখীর চঞ্চুর মত নাস। *Bold*—prominent; দৃঢ়তাব্যঞ্জক। *High features*—i.e., imposing and dignified appearance having remarkable forehead, eyes, nose, mouth, etc.; স্বপষ্ট ও আভিমানাত্মক মুখাবয়বমণ্ডল; স্বাধীন ও বিশিষ্ট আকৃতি। *So like each other*—the four lords of Château Noir painted in the four pictures were so much alike; পরস্পরে এতই নান্দ্য। *The Crusader*—that ancestor of Count Eustace who fought in the crusades; খ্রীষ্টীয় ধর্মযোদ্ধা। N.B. The crusades were wars of religion fought by Christian nations of Europe against the Muslims and the object was to recover Palestine, the Holy Land. The crusades took place in the eleventh, twelfth and thirteenth centuries. *Cavalier of the Fronde*—a knight or lord who joined the political movement known as *Fronde* in France in the seventeenth century (1648-59). *Fronde*—(lit., a sling). It is the name given to an aristocratic political party in France during the minority of Louis XIV, which opposed the absolutism of the chief minister, Cardinal Mazarin.

**Four paintings.....Cavalier of the Fronde—Expl.** This passage is taken from Conan Doyle's story, *The Lord of Château Noir*. The writer describes the decorations in the dining-hall of Château Noir. Captain Baumgarten was looking at the various objects in the dining-hall. Four portraits of old lords of Château Noir were hanging on the wall opposite to the fireplace. The features of these early ancestors of Count Eustace were almost alike. All of them had prominent aquiline noses and highly distinguished features. So far as their physical features were concerned, they closely resembled each other. From the portraits it was very difficult to distinguish the lord of one generation from that of another. Their different styles of dress alone indicated that they belonged to different generations. The lord who had fought in the crusades in

the Middle Ages, could be distinguished from the lord who joined the Fronde faction in the 17th century, only by the different styles of dress they wore. The physical features of the lords of Château Noir had remained almost the same from generation to generation; only the fashions in their dress had changed, as the portraits showed.

[Add notes on *old seigneurs of Château Noir*; *the Crusader* and *the Cavalier of the Fronde*.]

*Heavy*—dull; অমনন। *Repast*—meal (supper). *Heavy with his repast*—feeling sleepy after his substantial supper. *Lay back.....at them*—leaned back in his chair and gazed at these four paintings; চোরে হেলান দিয়া ভাস্কর্য্যের দিকে চাহিতেছিলেন। *Through.....smoke*—through the smoke that he blew out from his cigar. *Pondering over*—meditating over; ভাবিতে ভাবিতে। *Strange chance*—curious destiny; অদ্ভুত ভাগ্য। *A man.....coast*—Captain Baumgarten came from a part of Germany on the Baltic Sea coast; বাল্টিক সাগরের উপকূল হইতে আগত। *Baltic*—The Baltic Sea is an inland sea in the north of Europe, enclosed by Russia, Germany, Denmark and Sweden. It is connected by Skagerrak and the Kiel canal with the North Sea and the Atlantic Ocean. *Ancestral hall*—hall belonging to or inherited from ancestors; পূর্বপুরুষদের ভোজনাগার। It was the hall where the counts had dined from generation to generation. *Proud*—proud of their high birth and rank; আভিমান-গর্ব্ব। *Norman chieftains*—feudal lords of Norman origin; Norman বান্ধুগণ। *Proud Norman chieftains*—Norman lords are famous for their pride of birth and rank.

*Captain Baumgarten.....Norman chieftains*—Expl. This passage is taken from Conan Doyle's story, *The Lord of Château Noir*. Captain Baumgarten came to Château Noir on an important and dangerous mission. It was to arrest the lord of the castle. As the count was out, the captain quartered himself for the night in the house of the enemy and helped himself to a good supper. The captain had a heavy supper and the room was comfortable; he felt sleepy and vaguely thoughtful. While pleasantly smoking a cigar, the captain leant back comfortably in his chair and looked at the four paintings of old Norman counts of Château Noir. Captain Baumgarten was a native of a far-off German province on the coast of the Baltic Sea. But through an unforeseen combination of circumstances he was now taking his supper in the old dining-hall of these Norman counts, proud of their high birth and great power. The captain thought that it was a strange stroke of fortune. Compared with these great Norman nobles, Baumgarten, a mere army-captain, was an insignificant person. Yet strange circumstances made the captain absolute master, for the moment at least, in the ancient dining-hall of the Norman lords.

[Add notes on *the strange chance*; *a man from the Baltic coast* and *proud Norman chieftains*.]

*But the fire etc.*—But the fire gave a comfortable warmth to the room and the captain felt sleepy.

*Heavy—i.e.,* heavy with sleep ; ঘুমে আচ্ছন্ন। *Chin*—the front part of the lower jaw ; চিবুক ; গুতনো। *His chin.....chest—i.e.,* his face bent down and finally rested on his chest. *Gleamed*—shone. *Broad, white scalp*—We read in Paragraph 26 that the captain had a bald head. *Scalp*—skin of the head ; মাথার চামড়া।

বঙ্গাধিবাদ—উচ্ছলভাবে আলোকিত বস্ত্র পরিমিত পরিধার মধ্যে তিনি বসিয়াছিলেন ; এই আলোক তাঁহার রৌপ্যান্বিত সজ্জ-বস্ত্রের উপর চিক্ চিক্ করিতে লাগিল। ও তাঁহার দক্ষমৃত্তিকাবর্ণের আনন, বন-জ-যুগল ও হরিদ্রাভ স্তম্ভ স্থাপ্ত করিয়া তুলিল। কিন্তু এই আলোকিত পরিধার বাহিরে সেই পুরাতন ভোজন-কক্ষের মধ্যে অত্যন্ত সব বস্তুই অস্থাপ্ত ও ছায়ায় দেখাইতেছিল। দেয়ালের ছইবিক ওক্ কাঠের আবরণ-মণ্ডিত এবং অস্ত্র দুই দেয়ালে বিবর্ণ পর্দা ঝুলান ছিল,—পর্দাগুলির উপরে চিত্রিত শিকারী, কুহর ও হরিণগুলি এখনও অস্থাপ্তভাবে ছুটিতেছে। অগ্নিহলীর উপরে কুলনখায়া-জাপক চানগুলি সারি সারি ঝুলিতেছে, দেয়ালের উপর এই বংশের ও ইহাদের আত্মীয়গণের কুলচিহ্ন, ও প্রত্যেকটির উপরে সেই নাগধাতিক ক্রশ্-চিহ্ন স্পষ্টভাবে অঙ্কিত রহিয়াছে।

Château Noir বংশের চারি জন প্রাচীন নামস্বরের চিত্র অগ্নিহলীর বিপরীত দিকে ঝুলিতেছে ; ইহাদের সকলেরই বাহ্য পাখীর (চকুর) মত নানিকা ও দৃঢ়তা এবং অভিজাতা-পূর্ণ যুগাবয়ব ; ইহাদের পরস্পরের মধ্যে এতই সাদৃশ্য যে, পোষাক-পরিচ্ছদ হইতেই শুধু জানা যায় যে, তন্মধ্যে কেহ বীতীয় ধর্মযোদ্ধা, কেহ Fronde-এর অদারোহী বীর ( অর্থাৎ কেহ মধ্য-যুগের, কেহ বা অপেক্ষাকৃত আধুনিক যুগের )। গুরু নৈশভোজনের পর আলস্তে Captain Baumgarten চেয়ারে হেলান দিয়া তাস্‌কুটের খুমজালের মধ্য দিয়া সেই ছবিগুলির দিকে চাহিয়া ভাবিতে লাগিলেন যে, বাস্তবিকভাৱেই ইহাও আশ্চর্য ভাণ্ড্যাক্রে আল তিনি এই পর্বিত Norman নামস্তম্ভগণের পৈতৃক কক্ষে নৈশভোজন করিতেছেন। কিন্তু অগ্নির উত্তাপ ছিল (ও স্বাভাবিক লাগিতেছিল) এক captain-এর চক্ষুও নিজাভূর ; তাঁহার চিবুক দ্বারে দ্বারে বৃক্কের উপর অবনত হইয়া পড়িল ( অর্থাৎ তিনি ঘুমাইয়া পড়িলেন ), দশটা ব্যতির আলো তাঁহার চওড়া, মাথা চোকটির উপর ঝক্ ঝক্ করিতে লাগিল।

### Paragraph 65

*Summary*—Suddenly a slight noise awakened the captain. For a moment it seemed to him that one of those pictures had walked out of the frame. The captain saw beside the table a huge man, with fierce, glinting eyes and a great fierce nose. The man's arms were folded across his chest and there was a fixed smile on his lips.

N.B. The paragraph gives a vivid sketch of the appearance of Count Eustace. The sudden appearance of the man is quite in keeping with the dramatic turn of events.

*A slight.....feet—i.e.,* a little noise within the room made the captain stand up on his legs. *For an instant*—for a moment ; মুহূর্ত্তের জন্য। *Dazed*—bewildered by sleep. *Dazed senses*—ভ্রান্তাচ্ছন্ন ইন্দ্রিয়সমূহ। *One of the pictures*—one of the portraits of the old lords of Château Noir. *For*



*instant.....frame*—Waking, the captain at first felt stupefied at the strange sight. The captain's sleep had left him, but his senses were still bewildered as the result of his recent slumber; and it seemed to him that one of the portraits hanging on the wall opposite to him had become alive, had walked out of the frame and stood before him. (The sentence implies that the count's appearance had a wonderful resemblance to those of his ancestors whose portraits hung on the opposite wall.) Count Eustace has appeared before Captain Baumgarten. *Huge*—very big; প্রকাণ্ড। *Glinting*—glittering; ঝলমল; উজ্জ্বল। *With no sign.....eyes*—The man stood motionless like a statue; in fact, he would have been taken for a statue, had not his eyes sparkled with a fierce fire of hatred. *Olive-skinned*—The colour of the skin is like that of an olive; that is, yellowish-brown. *Tuft*—small cluster pruned to form a point. *A great, fierce nose*—All the Norman barons in the pictures had very sharp and prominent noses. *Towards....to run—i.e.*, the nose seemed to be the most striking feature; all other features were overshadowed by the aquiline nose. The prominent form of the nose attracted attention. The rest of the face served only to heighten this impression. *Wrinkled*—shrunk; কুঞ্চিত।

*Like a last year's apple*—like an old apple that has lost the freshness and tightness of its skin. *Sweep of shoulder*—broad shoulder; বিশাল স্বরূপেশ। *Bony*—big-boned; হাড়মোটা। *Corded*—full of twisted veins; শিরাবহুল। *Unsapped*—undiminished. *Age*—old age; বার্দ্ধক্য। *Told...age*—indicated vigour that was not diminished with the advance of age; বার্দ্ধক্যেও অটুট এমন শক্তিব্যঞ্জক।

**Page 23.** *Arching*—curving in the form of an arch; উন্নত; ঢালু। *Arching chest*—Count Eustace had a big, well-developed chest. *His mouth.....smile*—There was a smile on his lips; this expression did not change. It was a grim and triumphant smile.

**Grammar, etc.**—*Picture* (n.); *picturesque* (adj.). *Fierce* (adj.): *fierceness, ferocity* (n.). *Sweep*—n., used also as a verb. *Age* (n.); *aged* (adj.).

বঙ্গানুবাদ—হঠাৎ সামান্য শব্দে তিনি জাগিয়া উঠিয়া দাঁড়াইলেন। মুহূর্তের অন্তর তাঁহার নিজাববাস্ত ইঞ্জিরের নিকট মনে হইল, যেন বিপরীত দিকের চিত্রপট হইতে একজন ফ্রেম হইতে নামিয়া আসিয়াছে। টেবিলের পাশে তাঁহার (Captain Baumgarten-এর) বাহর প্রায় নাগালের মধ্যেই একজন প্রকাণ্ড ব্যক্তি নিমন্ত ও নিম্পদ হইয়া দাঁড়াইয়া; ভীষণ, দীপ্তিময় চোখ দুটি ছাড়া আর তাহাতে প্রাণের চিহ্ন কিছুই নাই। তাঁহার (এই প্রকাণ্ড ব্যক্তির) কৃষ্ণ-কেশ, জলপাই-রঙের গাত্রচর্ম, হৃৎকালো করিমা ছাড়া এক গোছা কালো দাড়ি এবং প্রকাণ্ড ও ভীষণ নাসিকা—যেন তাঁহার সকল মুখাবয়ব এই নাসিকার দিকেই ধাবমান। গত বৎসরের আগেল বলের মত তাঁহার গণ্ডম্ব কুঞ্চিত, তবে তাঁহার বিরাট স্বরূপেশ, হাড় মোটা ও শিরাবহুল হাত দুইটি দেখিলেই মনে হয় যে, বার্দ্ধক্যে তাঁহার শক্তির হ্রাস ঘটে নাই। তাঁহার বাহ দুইটি উন্নত বৃকের উপর বিশুদ্ধ, শুষ্ঠে স্থির মুহু হাসি।

#### Paragraphs 66-72

**Summary**—Count Eustace, the Lord of Château Noir, informed Captain Baumgarten that his weapons had been removed. The count mockingly

told the captain that he had been a little careless in making himself so much at home in a house full of secret passages. The captain had moved a step forward with clenched fists, but he was hurled back into his chair. The count told Captain Baumgarten that his soldiers had been killed. The count ironically referred to the bad French pronunciation of the Germans. He said that he had had to deal with many German soldiers, but never with an officer before. The count added that he had much to talk about with the captain, a German officer.

*"Pray do not.....weapons"*—The count is ironically polite. He tells the captain not to trouble himself about finding his weapons. The weapons had been already removed. *Cast a swift glance*—looked quickly ; চট্ কয়িা একবার দেখিা লইলেন । *The empty chair*—The weapons had been thrown on the chair by the captain (as described in Paragraph 62). Now it was an empty chair as the weapons had been removed by the count.

*Laid*—placed ; kept ; রাখিত হইয়াছিল । *If you.....so*—if you will excuse my saying so. [The count is ironically polite again. The captain has been caught unawares. He was wrong and hasty in assuming that there was no enemy in the castle. It was foolish on his part to be so careless.]

*A little indiscreet*—a hit injudicious or unwary ; সামান্য অসাবধান । *To make yourself at home*—to feel as safe and secure as at home. *In a house—i.e., in this Château Noir.* *Honeycomb*—মৌচাক । [honeycomb, n. Bees' wax structure of hexagonal cells for honey and eggs—C.O.D.] *Every wall.....passages*—Every wall of Château Noir is as full of secret passages as a honeycomb is full of cells. *You have been.....passages*—There are numerous secret passages in this castle ; men might easily lie hidden here without being detected by others. So you were rather imprudent to think yourself perfectly safe in such a place. *You will be amused.....supper*—You will be interested to hear from me that while you were engaged in enjoying your supper, as many as forty of my men had been keeping watch on you. [The count is speaking ironically.] *Ah ! what then ?*—Count Eustace has noticed Captain Baumgarten moving a step forward. He says to the captain, "Oh ! you want to fight with me ? I shall have to look to it."

*Had taken a step forward*—had advanced one step ; এক পা অগ্রসর হইলেন । *Clenched fists*—fists closed tightly ; বন্ধমুষ্টি ; ঘুনি পাকাইয়া । Now the captain was without weapons and he wanted to fight with his closed fists. *The Frenchman—i.e., Count Eustace.* *Held up*—raised ; উঠু কয়িা গেলিলেন । *Grasped*—held. *Hurled*—threw ; ছুঁড়িয়া ফেলিয়া দিলেন । *With the left.....chair*—This shows that Count Eustace was immensely superior in physical strength to the German captain.

*"Pray keep your seat"*—kindly remain on your seat ; আপনার আসন দয়া কয়িা বলিয়া থাকুন । N.B. Count Eustace continues to be ironically polite to the German captain.

*You have.....men*—You need not have any anxiety about your followers. *They have.....for*—They have already been taken care of, that is, they have been killed by my men ; তাহাদের ইজপুর্কেই হত্যা করা

হইয়াছে (অর্থাৎ তাহাদিগকে হত্যা করা হইয়াছে)। *It is astonishing.....beneath*—The peculiar thing about these thick stone floors is that one can hear very little of what is taking place below. The captain's men downstairs probably struggled for their lives ; but the captain heard nothing because of these thick stone floors. (The writer has already described the peculiar thickness of the walls : "The walls were so thick that each room was cut off from its neighbour"—Paragraph 52.) *You have no cause.....on beneath*—Count Eustace has killed Captain Baumgarten's followers and speaks sarcastically about it. *You have been.....command*—Your followers have been killed and now you have no soldiers to command. *You have.....yourself*—You need have no anxiety about your soldiers, they have been all murdered and now your anxiety should be only about yourself.

*Your French* etc.—You speak French very nicely (though you are a German) ; আপনি বেশ ভাল French বলতে পারেন। *Incline*—are disposed ; have a tendency ; ঝোঁক আছে ; (উচ্চারণে) টান আছে। *Like most of your countrymen*—like most other Germans. *To turn the 'p' into a 'b'*—wrongly pronounce the French 'p' as 'b'. *Avez bitie' sur moi !*—Have pity on me ! (*Bitie'* is a wrong German pronunciation of the French word *pitié*.) Captain Baumgarten's German soldiers thus appealed to Count Eustace when they were being killed by his men. But their cry only amused the count by the wrong German pronunciation of the French 'p' as 'b'. The count has become hard and unfeeling on account of the death of his only son.

*Your French is excellent.....bitie' sur moi*—Expl. The passage occurs in Conan Doyle's story, *The Lord of Château Noir*. Captain Baumgarten with a batch of German soldiers had gone to Château Noir for arresting Count Eustace, a French nobleman. The captain was, however, surprised and made a prisoner by the count. The French count treated the captive German captain with ironical politeness. He mocked at the bad French pronunciation of the Germans. Captain Baumgarten's pronunciation was much better than that of other Germans ; still he, too, like other Germans was inclined wrongly to pronounce the French 'p' sound like a 'b'. The count's men had killed Captain Baumgarten's German soldiers. These German soldiers facing death had cried in French for mercy—"Have pity on me" (*Avez bitie' sur moi*). They had wrongly pronounced 'pitie' as 'bitie'. The count had shown no pity to them. He was merely amused by their incorrect French pronunciation.

N.B. Note the French count's ironical politeness to the German captain and his grim enjoyment of the dying German soldier's bad pronunciation.

*Who addresses you—i.e.,* who I am: *Precisely*—exactly ; ঠিক ; ঠিক । *It would.....with you*—I would have thought it very unfortunate if you had come to my house and gone away and I had no talk with you. *I have had to do with many German soldiers*—Count Eustace darkly hints that he has killed many German soldiers. *But never with an*

*officer before*—but never with an officer like yourself. *I have much.....*  
*...about*—I have many things to speak to you ; আপনাকে আমার অনেক কিছু  
 বলবার আছে ।

**Grammar, etc.**—*Glance* (n.), used also as a verb. *Indiscreet* (adj.) ;  
*indiscretion* (n.). *Secret* (adj.) ; *secrecy* (n.). *Grasp* (v.), also used as a  
 noun. *Relieve* (v.) ; *relief* (n.). *Amuse* (v.) ; *amusement* (n.). *Unable*  
 (adj.) ; *inability* (n.).

বসানুবাস—যে-চেয়ারে অস্ত্রশস্ত্র রাখা হইয়াছিল, সেই শূন্য চেয়ারের দিকে যখন Prussian  
 ( Prussia-বাসী ) কিপ্র দৃষ্টি নিক্ষেপ করিলেন, তখন count বলিলেন, “সেখনি, দয়া করিয়া  
 আপনার অস্ত্রশস্ত্র খুঁজিতে ব্যস্ত হইবেন না । যদি বলিতে সেন, ( অর্থাৎ যদি কিছু মনে না করেন )  
 আমি বলিব যে, এ-বাড়ীতে এতটা আশ্রয় করিতে যাওয়া আপনার পক্ষে একটু অবিকেনার  
 কাজ হইয়াছে,—বাড়ীর প্রত্যেকটি সেরাল মৌচাকের মত শুণ্ড পথ দ্বারা শতচ্ছত্র করা আছে ।  
 শুনিয়া আশ্চর্য হইবেন যে, যখন আপনি নৈশভোজনে বস ছিলেন, তখন চল্লিশ জন লোক  
 আপনাকে মজুরে রাখিয়াছিল । আঃ ! এ কি করছেন ? ”

মুষ্টি বন্ধ করিয়া Captain Baumgarten ইতোমধ্যেই এক পদ অগ্রসর হইয়াছিলেন ।  
 দক্ষিণ হস্তে ধৃত রিভলভারটি ফরাসী ভদ্রলোকটি তুলিয়া ধরিলেন এবং বাম হস্ত দ্বারা জার্জাণটিকে  
 তিনি তাঁহার চেয়ারে ছুঁড়িয়া ফেলিয়া দিলেন ।

তিনি ( ফরাসী ভদ্রলোকটি অর্থাৎ কাউন্ট ) কহিলেন, “অনুগ্রহ করিয়া আপনার আসনে  
 বসিয়া থাকুন । আপনার লোকজনদের জন্ত ব্যস্ত হইবার ক্রাৱণ নাই । তাহাদের জন্ত ইতঃপূর্বেই  
 স্থাবস্থা করা হইয়াছে ( অর্থাৎ তাহাদিগকে হত্যা করা হইয়াছে ) । নীচে বাহা ঘটে, তাহা এই-সব  
 পাখরের নেড়েওঝোর উপর হইতে কিছুই শোনা যায় না—ইহা বড়ই আশ্চর্যের বিষয় । আপনার  
 সেনানায়ককে শেষ হইয়াছে । এখন শুধু আপনি নিজের কথাই ভাবুন । আপনার নামটি  
 জানিতে পারি কি ? ”

“আমি চতুর্বিংশতি Posen সৈন্তদলের Captain Baumgarten.”

“আপনি ‘ভ’ ফরাসী ভাষা বেশ বদতে পারেন, তবে আপনার অধিকাংশ দেশবাসীর মত  
 আপনারও ‘p’-কে ‘b’-র মত উচ্চারণ করিবার একটা টান আছে । শুনের মুখে ‘আনার প্রতি  
 bitie’ ( অর্থাৎ ‘pity,’ বলা ) শেবান’ শুনিয়া আমি কৌতুক অনুভব করিয়াছি । আপনি নিশ্চয়ই  
 জানেন, কে আপনার সঙ্গে কথা কহিতেছে । ”

“Chateau Noir-এর কাউন্ট । ”

“গ্রিক বলিয়াছেন । আপনি আমার প্রাণাশ্রয় দেখিতে আসিয়াছেন, অথচ আমি আপনার সঙ্গে  
 একটা কথাও কহিতে পারিলাম না,—একপ ঘটিলে একটা দুর্ভাগ্যের বিষয় হইত । আমি অনেক  
 German সৈন্তের সংস্রবে আসিয়াছি ( অর্থাৎ অনেক German সৈন্তকে আমি হত্যা করিয়াছি ),  
 তবে কোনও জার্জাণ সৈন্তাধ্যক্ষের সংস্রবে আমি নাই । আপনাকে আমার অনেক কিছু  
 বলিবার আছে । ”

### Paragraphs 73-79

**Summary**—Captain Baumgarten was a brave man but he felt a  
 creeping sensation of horror at the count's manner. He found himself  
 weak and helpless before this gigantic enemy. At the sight of the claret  
 bottle before the captain, the count apologized for the poor wine served  
 to him and ordered for him red Burgundy wine. He politely offered the

captain another and a better supper, which the captain declined. With the captain's permission the count would tell him the story of his only son who died while escaping from the Germans. It was a story which the captain would never forget.

*Still*—motionless; নিশ্চল; গতিশূন্য। *Brave as he was*—i.e., though he was a bold man; যদিও তিনি সাহসী ছিলেন। *Something...manner*—i.e., something strange in the attitude of the count. *Which made..... apprehension*—i.e., which filled the captain's heart with a curious sensation of fear; যাহাতে তাঁহার গায়ে ভয়ে কাঁটা দিয়া উঠিল। *Apprehension*—fear; ভীতি। *Glanced to*—quickly looked at. *But his weapons were gone*—This has already been described in Paragraph 66. *Gigantic*—powerful like a giant; বৈভোর নত বলবান। *Adversary*—enemy; শত্রু। *In a struggle.....adversary*—Captain Baumgarten looked at Count Eustace. The count was a huge man with great physical strength. The captain would be as weak and helpless in a fight against the count as a child fighting against a grown-up man. *Picked up*—taken up; তুলিয়া বহিয়াছিলেন। *Held it to the light*—to see what kind of wine was given to the captain; (নবের বোতলটি) আলোকের কাছে তুলিয়া ধরিলেন।

**Page 24. "Tut! Tut!"**—interjection expressing impatience, contempt, or rebuke" (C.O.D.); আরে ছি ছি! *And was this...for you?*—And was this claret the best wine that my butler, Pierre, could give for entertaining a guest like you? Pierre should have offered you a better wine. *Pierre*—the name of the count's butler. *I am ashamed* etc.—I feel ashamed at the conduct of my servant towards you, a guest under my roof; he is ignorant of the courtesy and honour to be shown to a guest. [Note the ironical courtesy shown by the count to his prisoner.] *We must improve upon this*—i.e., I must give you something better than this; ইহা অপেক্ষা উৎকৃষ্টতর কিছু দিয়া আমরা অতিথি নংকার করিব।

*He blew.....whistle*—The count blew on the whistle in order to call his servant; চাকরকে ডাকিবার জন্ত তিনি বাঁশী বাজাইলেন। *Shooting-jacket*—jacket of pattern used in shooting game; শিকারের জামা। *Jacket*—sleeved outer garment. *The old manservant*—i.e., Pierre, the butler. It is plain that he had been released by his master. *Chambertin*—a costly wine of high quality; "a famous red Burgundy from the vineyard of that name near Dijon, in France" (*Chambers*). *Bin*—"receptacle (originally of wicker, now usually fixed, of wood) for corn, coal...bottled wine, etc. (C.O.D.); নবের বোতল রাখার পাত্র বা পিপি। *"Chambertin from bin 15!"*—Count Eustace ordered his butler to bring a bottle of chambertin wine from bin 15 of his cellar. (It was the best that the count had. The count kept a good cellar.) *Streaked with cobwebs*—woven round with spider's network; a bottle containing very old wine, kept in the cellars for such a long time that cobwebs had grown on it. বাকড়নার জালে ঢাকা। The cobwebs on the bottle showed that the wine was

old and the older the wine, the better the quality. *As a nurse.....infant*—The butler carried the bottle of chambertin as carefully as a nurse carries an infant in her arms. This shows that the wine was costly and of high quality. *To the brim*—to the full ; কাবার কাবার। *Cellar*—the place in which wine is kept ; one's stock of wine.

*It.....cellars*—Chambertin is the best wine that I have in my stock. *Not to be matched*—unrivalled. *Rouen*—capital of the old French province of Normandy and 87 miles north-west of Paris by rail. N.B. Count Eustace is a Norman noble. *Be happy*—be of good cheer ; কুর্কি ককন। *Joint*—"one of the parts into which butcher divides carcass, esp. as served at table" (*C.O.D.*) ; বাসের বড় টুকরা। *Cold joints*—ঝাড়া করা বাসী বাস। *Lobster*—a large marine edible crustacean with long tail and large claws ; নার্সিক চিড়ি। *Fresh from Honfleur*—quite recently brought from Honfleur, a sea-port in France on the southern side of the Seine estuary. *Savoury*—palatable ; বাত। *Will you.....supper ?*—Will you not join me in another supper more palatable than what you had the last time ? The count is by turns the generous host and the merciless enemy.

*Shook his head*—refused to take a second and more savoury supper. *Drained the glass*—The captain drank off the contents of the glass. *His host*—Count Eustace. *Dainty*—choice dish ; delicacy ; উপাসের ভোজ। *Pressing.....dainty*—earnestly requesting him to ask for one delicacy or another.

*There is nothing.....disposal*—Everything in my house will be readily placed at your service ; আপনার সেবার জন্য আমার বাড়ির প্রত্যেক জিনিসই প্রস্তুত হইবে। *You have but.....word*—You have only to express the wish ; কেবল আপনার ইচ্ছা কি তাহা জানাইলেই হইবে। *Longed*—desired ; বাসনা করিয়াছি। *Taken*—imprisoned. N.B. We have been told before that Count Eustace's son had fought under the French general, Douay, and had been captured by the Germans. *Curious*—strange. *You will never forget it*—Count Eustace tells Captain Baumgarten that he would never forget the story told by him. The story is about young Eustace (the count's only son), his capture, escape and death. (See Expl. below.)

*It is a curious little story.....forget it—Expl.* The passage is taken from Conan Doyle's story, *The Lord of Château Noir*. The German captain, Baumgarten, had arrived at Château Noir. His object was to arrest Count Eustace, the Lord of Château Noir, who was suspected to have secretly murdered many German soldiers. But captain Baumgarten was surprised and made prisoner by the count. The count was ironically polite. He said that he would tell the captain a brief but interesting story. The captain would find it impossible to forget it.

At first the German captain did not understand the dark hint of the count's words. He understood it as the count's narration

proceeded. The count told the captain the story about the count's only son, Eustace, his capture and death while trying to escape from the Germans. And he returned to Captain Baumgarten every act of kindness and every act of cruelty done to his son by the Germans. The captain was alternately treated with kindness and cruelty. He was given money and excellent wine and offered food and cigars. He was taunted, kicked, severely beaten and threatened to be hanged. There was a strange mixture of kindness and cruelty. And the cruelty was a terrible experience. The captain would never forget the story told in this fashion.

Grammar, etc.—*Apprehension* (n.); *apprehensive* (adj.). *Improve* (v.); *improvement* (n.). *Disposal* (n.); *dispose* (v.). *Escape* (v.), also used as a noun.

বঙ্গানুবাদ—Captain Baumgarten নিম্পদ হইয়া চেয়ারে বসিয়া রহিলেন। এই লোকটির হাবভাবে এমন কিছু ছিল যাহা দেখিয়া মাহদী হইলেও তাঁহার (Baumgarten-এর) সহ্য ভয়ে কণ্টকিত হইয়া উঠিল। তিনি মনিণ ও বাননিকে তাড়াতাড়ি চাহিয়া দেখিলেন, কিন্তু তাঁহার অস্ত্রগুলি নব ধানান্তরিত। আর বলবুদ্ধে এই বৈত্যাচার শত্রুর দিকটি তিনি শিশুনাথ। Count ক্লারেটের বোতলটি ভুলিয়া গিয়া আলোকের কাছে ধরিলেন।

তিনি কহিলেন, “হিঃ! হিঃ! Pierre বুঝি আপনার মস্ত শুধু এইমাত্র করিয়াছে? Captain Baumgarten, আপনার মুখের দিকে চাহিতেও আমার লজ্জা হইতেছে। ইহা আপনার ভাল ব্যবস্থা করিতেই হইবে।”

তাঁহার শিকারের জানার গায়ে যে বান্ধি ঝুলিতেছিল, তাহা বাজাইয়া চাকরকে ডাকিলেন। বৃদ্ধ স্ত্রীটি এক মুহূর্তের মধ্যে ঘরে আনিয়া দাড়াইল।

তিনি চাৎকার করিয়া বলিলেন, “Chambertin পনের নয়র আখার হইতে ‘গইয়া আইস।’ খাজী যেমন ছোট হেলে বহিয়া আনে, মাকড়নার মালে ঢাকা একটি ধুলবর্ণের বোতল সেইরূপে সে এক মিনিটের মধ্যে বহিয়া আনিব। Count দুইটা মাস কানায় কানায় পূর্ণ করিলেন।

তিনি কহিলেন, “পান করুন। এই মস্তই আমার মস্ত-ভাণ্ডারের মধ্যে সর্বোত্তম, Rouen ও Paris শহরের মধ্যে ইহার সমকক্ষ (পানীয়) পাওয়া যাইবে না। আহুন, মহাশয়, মস্ত পান করিয়া ফলি করুন। নীচে ঠাণ্ডা মাংসের পেটি (বা টুকরা) আছে। Honfleur হইতে লবঙ্গ-আনাত দুইটা সামুদ্রিক চিড়ি আছে। আর একবার অধিকতর স্বাদু নৈশভোজনে বসিবেন না কি?”

জার্মান সৈন্যধাক ধাক খাড়া অসম্মতি জানাইলেন। তিনি মাসের মস্ত নিঃশেষে পান করিয়া ফেলিলেন, তবে ভেঁজমাতা (অর্থাৎ Count) আর একবার ইহা (মাসটি) পূর্ণ করিয়া স্বাদু ভোজ্য দ্রব্য এটা-ওটা আনিবার আদেশ করিতে তাঁহাকে বারংবার অনুরোধ করিলেন।

“আমার বাটীতে এমন কিছু নাই যাহা আপনার সেবার নিয়োজিত হইবে না। আপনার শুধু মুখের কথাটি বলিলেই হইবে। যাক, এখন আপনি মস্ত পান করিতে করিতে আমাকে একটি গল্প বলিতে অনুমতি দিন। একজন জার্মান সৈন্যধাককে ইহা শুনাইবার মস্ত আবার বড়ই ইচ্ছা ছিল। ইহা আমার একমাত্র পুত্র Eustace নবকে, বন্দী হইয়া পলাইয়া যাইবার সময় তাহার মৃত্যু হয়। গল্পটি ক্ষুদ্র ও বিচিত্র। মনে হয়, আপনাকে আমি প্রতিশ্রুতি দিতে পারি যে, আপনি ইহা কখনই ভুলিতে পারিবেন না।”

## Paragraphs 80-84

**Summary**—The count told the pathetic story of his boy's death. He was a fine young man serving in the artillery. His mother died within a week of the news of his death reaching her. Young Eustace was taken prisoner at Weissenburg. He was taken to a village called Lauterburg. He was kindly treated by the German officer in command. This officer gave him food and a bottle of wine and a cigar from his own case. The count also had offered good food and wine and now proposed to give a cigar to Captain Baumgarten. But at the next halting place young Eustace was very badly treated. The German officer in charge of the French prisoners was a cruel ruffian. He took pleasure in humiliating and ill-treating the prisoners. One day he dealt young Eustace a severe blow in the eye and taunted him upon his disfigured appearance. The count similarly struck the captain violently in the eye and taunted him.

*You must know*—I give you the information. *My boy*—my son, young Eustace. *Artillery*—branch of army that manages cannon (C.O.D.); গোলন্দাজ সৈন্যদল। *My boy.....artillery*—My son, young Eustace, was serving in an artillery regiment. *A fine young fellow*—a handsome young man of brave, generous character. *Pride*—i.e., object of pride; গর্বের সাবজ্যো।

*You must know, then, etc.*—Count Eustace now proceeds to narrate the story of his son's adventures; he would return exactly the same treatment as his son received in the hands of German officers. *She died.....reaching us*—The mother was broken-hearted at the death of her only son; within a week she died of the shock.

**N.B.** The death of his only son and then of his heart-broken wife had made the count almost mad with grief and indignation. *It was brought*—The news of my son's death was brought. *A brother officer*—a fellow officer who served with my son in the same artillery regiment. *Who.....throughout*—who was my son's companion and was with him through all his adventures.

*Taken*—captured. *Weissenburg*—a town in Western Germany. At Weissenburg, the French were defeated by the Germans and Eustace was captured. **N.B.** General Abel Douay rashly advanced to the frontier and occupied Weissenburg on August 3, 1870. Douay was surprised in bivouac on the morning of August 4. He was himself killed; and his division escaped with difficulty.—*Cambridge Modern History*.

*Broken up into*—divided into; বিভক্ত করা হইল। *Parties*—small groups; দ্বন্দ্ব দ্বন্দ্ব দল। *By different routes*—by different ways; বিভিন্ন পথে। *Kindness*—kind treatment; সদয় ব্যবহার। *Good colonel*—The count now accords the same kind treatment to the German captain as the German colonel did to young Eustace. *Offered him.....had*—The German colonel gave young Eustace the best food and wine he possessed.

**Page 25.** *As I have tried to do for you*—In repayment of the German colonel's kindness to my son, I have offered you the best food and wine that I possess. *Case*—case or box in which cigars are kept. *Entreat*—request earnestly; অস্থির করা। *Take one from mine*—take



a cigar from my cigar-case. This is in return to the kindness shown to the count's son by the German colonel.

**N.B.** The interesting point of the narrative is this : Count Eustace had heard the story of his son's adventures and death from a fellow officer ; this officer served in the artillery with his son. Having heard this, the proud count had been possessed with the single idea of taking exact revenge for the treatment accorded to his son. Captain Baumgarten is the first German officer the count meets ; so the count proceeds to return to the captain the various acts of kindness and cruelty done by the German officers to his son, during his imprisonment in Germany.

*The German.....head—i.e.,* by shaking his head, Captain Baumgarten signified refusal.

*His horror of his companion—*The count's words and attitude had produced a feeling of horror in the captain. Cf. "Brave as he was, there was something in this man's manner which made his skin creep with apprehension." *The lips that smiled—*We have been told already that the count's "mouth was set in a fixed smile." *Eyes that glared—*The count's "fierce, glinting eyes" have been already described.

*Glared—*shone fiercely or in a threatening way ; *ধক্ ধক্ করিয়া* *ভলিতে* *লাগিল* ।

*His horror.....eyes that glared—Expl.* This passage is taken from Conan Doyle's story, *The Lord of Château Noir*. The German captain, Baumgarten, had come to Château Noir to arrest its count : but he himself had been surprised and captured. The count had been ironically polite. He had offered the best food and wine in his possession to the captain ; and he was telling the story of the death of his only son while escaping from the Germans. Something in the count's manner had given the captain a creeping sensation of fear. The captain continued to look at the count's fixed smile and his eyes which were shining fiercely. This increased the captain's fear. The count's glaring eyes showed that he had terrible thought and was full of hatred for the Germans. The smiling lips indicated no welcome, but might mean a smile of triumph.

[Add notes on *the lips that smiled* and *the eyes that glared.*]

*As I say—*There is a misprint in the University Text. These words are within inverted commas in Conan Doyle's story. *Was good to my boy—*treated my son with kindness. *Unluckily—*unfortunately ; *দুর্ভাগ্যক্রমে* । *Moved—i.e.,* taken. *Across the Rhine—*across the Rhine river. *Ettlingen—*a German town in Baden. *They were not equally fortunate there—*The French prisoners had been well-treated by the German commander at Lauterburg. They had not the good fortune to meet an equally generous officer at Ettlingen. They were cruelly treated by the German officer at Ettlingen. *Russian—*brutal person ; *দুর্বৃত্ত* ; *পোকার* ।

*Villain—*wicked person ; *বদ্ব্যপেক্ষ* । *Humiliating—*insulting ; *অপমান* *করিতে* । *Ill-treating—*torturing ; *দুর্ব্যবহার* *করিতে* । *The brave men.....* *former—*the brave Frenchmen, war prisoners, who had fallen into his

clutches ; বাহার তাহার কবলে পড়িয়াছিল। *He took a pleasure.....his power*—Brutal as he was, he felt a keen delight in ill-treating his French prisoners. *Fiercely*—angrily ; in a spirited manner. *Taunt*—contemptuous reproach ; sarcastic or insulting words ; বাদ। *That night...eye*—That night my son made a bold and angry reply to some sarcastic and insulting remarks of the German officer ; the result was that my son was given a blow in the eye. *Like this—i.e.*, like this blow that I give you.

*Crash*—violent sound ; দাক্ষ শব্দ। *Rang*—echoed ; প্রতিধ্বনিত হইল। *The German's.....forward—i.e.*, Captain Baumgarten fell with his face on the ground. *His hand up—i.e.*, he pressed his hand on the damaged eye. *Oozing through*—trickling through ; গড়াইয়া পড়িতে লাগিল। *Settled down*—sat down comfortably

*Grammar, etc.—Horror (n.) ; horrible (adj.). Ruffian (n.) ; ruffianly (adj.). Villain (n.) ; villainous (adj.). Humiliating (adj.) ; humiliation (n.). Hand (n.) ; manual (adj.).*

বন্দীস্বাধ—“Captain Baumgarten, আপনাকে বলিতেছি (আপনি জানিবা রাখুন) যে, আমার হস্তের তরুণবয়স্ক পুত্রটি গোলান্দাজ সৈন্যদলে কাজ করিত ; সে তা’র মাতার গর্ভের নামদ্রী ছিল। তাহার মৃত্যুসংবাদ আমাদের নিকট পৌঁছিবাব এক সপ্তাহকাল মধ্যে তাহার মাতারও মৃত্যু হইল। (আমার পুত্রের) একজন সহকর্মী এই সংবাদ আনিয়াছিল ; সে বরাবর তাহার সঙ্গেই ছিল, সে গলায়ন করিতে পারিয়াছিল, আর আমাব’ ছেলে মারা গিয়াছিল। সে আমার বাহা বলে, আপনাকে যে-নব কথা বলিতে চাই।

“৪ঠা আগষ্ট তারিখে Weissenburg-এর যুদ্ধে Eustace বন্দী হয়। বন্দীদের বিক্রি দলে ভাগ করিয়া বিভিন্ন গণে জার্মানিতে পাঠাইয়া দেওয়া হয়। এই তারিখে Eustace-কে Lauterburg নামক একটি গ্রামে লইয়া যাওয়া হয় ; এখানে যে জার্মান সেনানায়ক ছিলেন, তিনি তাহার প্রতি সদয় ব্যবহার করেন। এই সদায় colonel আমার সুখার্ভ পুত্রকে নৈশভোজে নিমন্ত্রণ করিয়াছিলেন, তাহার যা-কিছু ভাল খাওয়া ছিল তাহাকে দেন, ও (তাহার জন্ত) এক বোতল উৎকৃষ্ট মদ খুলাইয়াছিলেন,—আনিও আপনাব সঙ্গে সেইরূপ করিতে চেষ্টা করিয়াছি—এবং নিজের বস্ত্র হইতে তাহাকে একটি চুরট প্রদান করেন। আমার বস্ত্র হইতে একটি চুরট লইতে আপনাকে অনুমোদন করিতে পারি কি ?”

জার্মানি মাথা নাড়িয়া পুনরায় অসম্মতি জানাইলেন। তিনি বলিয়া তাহার মদীর চৌকের হানি ও চোখের ক্ষত ক্ষত দৃষ্টি লক্ষ্য করিতেছিলেন। তাহার ভয় ক্রমেই বাড়িতে লাগিল।

“হাঁ, বা বলিতেছিলাম। Colonel আমার পুত্রের প্রতি সদয় ছিলেন। কিন্তু দুর্ভাগ্যক্রমে পরদিন বন্দীদের Rhine-নদের উপর দিয়া Ettlingen শহরে লইয়া যাওয়া হইল। সেখানে কিন্তু তাহাদের সেরূপ সৌভাগ্য হয় নাই। Captain Baumgarten, এখানে যে-জার্মান সেনানায়ক তাহাদের পাহারার তত্ত্বাবধান করিত, সে একটা পাজি বদমায়েস্। যে-নব সাহসী লোক (ফরাসী বন্দীগণ) তাহার কবলে পড়িয়াছিল, তাহাদিগকে অপমান করিয়া ও তাহাদের প্রতি দুর্ব্যবহার করিয়া সে আনন্দ পাইত। সেই রাত্রিতে সে আমার পুত্রকে কোনও ব্যঙ্গ করিলে আমার পুত্র তাহার কঠোর উত্তর দেয়, ইহাতে সেই কাম্ভাগ্যবান তাহার চোখের উপর টিক এই ভাবে ঘুবি নারে।”

ঘুবির দাক্ষ শব্দ হল ঘরটি প্রতিধ্বনিত হইয়া উঠিল। জার্মানিটি হাত তুলিয়া সমুদ্রের দিকে মুখ ঘুড়িয়া পড়িয়া গেলেন, তাহার অঙ্গুলীর নখা দিয়া রক্ত গড়াইয়া পড়িতে লাগিল। Count আবার তাহার চেয়ারে গিয়া বসিলেন।

## Paragraphs 85-87

**Summary**—The brutal German commander mocked at young Eustace; who had been disfigured by the blow. The count, too, mockingly said that the captain now looked a little funny. The count continued the story. A kind-hearted major took pity on young Eustace. He lent him ten gold coins. The count returned the ten gold pieces to Baumgarten. But the wicked German officer who commanded the escort which took the French prisoners to Durlack and then to Carlsruhe heaped all sorts of insults on Eustace. He struck Eustace, kicked him and tore hairs from his moustache. The count returned the blows and kicks on the captain and treated him exactly as young Eustace had been treated. Captain Baumgarten sobbed in helplessness.

*Was disfigured*—was made ugly; was deformed; বিকৃত হইল। *This villain*—this wicked person. *Appearance*—look; চেহারা। *Jeers*—taunts; বিক্রপ; দ্বন্দ্ব। *The object*.....*jeers*—ridiculed him for the appearance he presented. As young Eustace was made to look ugly by the blow, the German officer taunted Eustace about his looks. *By the way*—in passing; ঐ, ভাষা করি। *You look*—Your appearance, too would excite laughter now; তোমাকেও এখন একটু হাতকর দেখিতে ইহঁয়াছে। *A little comical*—a bit funny; somewhat queer; একটু হাতকর। *You have been*.....*mischievous*—You had been mixed up in troubles, e.g., having got into a drunken quarrel and getting injuries.

*By the way*.....*mischievous*—**Expl.** These lines are taken from Conan Doyle's story, *The Lord of Chateau Noir*. Count Eustace has now in his power the German captain, who came to arrest him. The count's only son received rough treatment in Germany, where he had been sent as a prisoner. The count now takes vengeance on Captain Baumgarten. The count tells the story of his son's persecution in the hands of a ruffianly German officer. This German officer insulted and ill-treated young Eustace, the count's son. Against one of his taunting remarks young Eustace strongly protested. As a result of this, young Eustace was given a blow in the eye. The count now deals a similar blow to Captain Baumgarten. Just as the boy was disfigured by the blow, so the captain now looks ugly and disfigured by the blow dealt by the count. The German officer taunts Eustace about his disfigured face. In return the count taunted the German captain, Baumgarten. The captain now looks ridiculous with his damaged eye. The captain's superior officer would have certainly said that he (the captain) had been engaged in some vulgar drunken quarrel and getting injuries.

*To continue*—i.e., to continue the story; ঐ, যাঁহা বলিতেছিলাম। *Destitution*—poverty; দারিদ্র্য।

*For his pockets were empty*—for my boy was without any money. *Moved the pity*—excited the kindness; দ্বন্দ্ব উদ্বেক করিল। *Major*—He is a military officer superior to a captain and below a

lieutenant-colonel. *Advanced*—lent ; ধার দিরাহিলেন । *Napoleons*—A Napoleon is a French gold coin worth 20 francs. *Without security*.....  
...*kind*—without any pledge ; কোন বন্ধকী জিনিস বা জামিন না লইয়া । *Since I cannot*.....*lender*—because I have no opportunity of knowing the name of that kind-hearted major who lent the money ; কারণ এই উত্তমবর্গের নাম জানিবার আবার উপায় নাই । *From my heart*—i.e., sincerely ; স্বাতন্ত্রিকভাবে ।

*Vile*—morally base ; wicked ; দুই । *Vile tyrant*—wicked oppressor ; দুই অত্যাচারী । *Escort*—body of armed men acting as guard to persons (C.O.D.) ; (here) German soldiers guarding the French war-prisoners. *Who commanded the escort*—who was in charge of the body of armed men guarding the prisoners ; যিনি রক্ষী দৈত্যদের নারকতা করিয়াছিলেন ।

*Durlack*—a town of Baden in Germany, 2 miles by rail from Karlsruhe. *Carlsruhe*—the capital of Baden, a great railway centre. *Heaped*—i.e., inflicted. *Outrage*—wanton insult ; দারুণ অপমান । *He heaped*.....*lad*—

He inflicted upon my son every kind of violence and brutality. *The spirit of the Château Noirs*—the proud spirit of the ancient noble family of Château Noir which Eustace had in his character. *Stoop*—bend ; নত হওয়া । *Turn away his wrath*—remove his anger ; তাহার ক্রোধ হ্রাস করিবার চেষ্টা । *Feigned*—pretended ; ভান করা । *Submission*—obedience ; বশতা ।

*He heaped*.....*feigned submission*—This wicked German oppressor inflicted on my son all sorts of insults and injuries. But my son inherited the proud spirit which the nobles of Château Noir possessed. So he did not make a pretence of submission in order to win the German officer's favour.

*This cowardly villain*—This brute, who had been cowardly enough to torture helpless prisoners ; এই কাপুরুষ বরাধন । *Heart's blood*—i.e., life-blood. *Clot*—form into clots ; জমাট বাঁধা । [clot, n. semi-solid lump of coagulated liquid, esp. of blood—C.O.D.]. *Whose heart's blood*.....*hand*—i.e., whose life I am determined to take. *Strike*—beat.

Page 26. *Thus* etc.—The repetition indicates that every word of the count was followed by a blow.

*Writhed*—twisted or rolled oneself about in acute pain ; যন্ত্রণায় হটকটে কলিয়াছিলেন । *Struggled*—threw his limbs about in a violent effort to get free ; মুক্ত হইবার জন্য হাত পা ছুঁড়িয়াছিলেন । *Huge giant*—big powerful person ; বিরাট দৈত্যাকার পুরুষ । N.B. Eustace has been described already as 'a gigantic adversary.' *Whose blows*.....*him*—whose blows were coming in upon him thick and fast ; বাঁহার মুঠোঘাত তাঁহার উপর বর্ষিত হইতেছিল । *Blinded*—temporarily deprived of sight by the blow in his eye. *Staggered to his feet*—moved unsteadily to stand up ; ঢলিতে ঢলিতে উঠিয়া দাঁড়াইলেন । *Hurled back*—thrown back. *Sobbed*—wept. *Impotent*—powerless ; শক্তিহীন । *He sobbed*.....*shame*—Captain Baumgarten was

angry and ashamed at the same time. He was angry at the blows showered on him. But he was also ashamed, because he was utterly helpless and unable to resist. He sobbed in his helplessness.

**Grammar, etc.**—*Disfigure* (v.); *disfigurement* (n.). *Moment* (n.); *momentous*, *momentary* (adj.) (Note the difference between the two words.) *Security* (n.); *secure* (v. & adj.). *Grateful* (adj.); *gratitude* (n.). *Tyrant* (n.); *tyrannical* (adj.). *Giant* (n.); *gigantic* (adj.).

বঙ্গানুবাদ—“বুঝির আঘাতে আনার পুত্র বিকৃত হইল, আর এই বদমায়েনটা তাহার চেহারাটাকে ঠাট্টার বিষয় করিয়া তুলিল। ভাল কথা, এখন আপনাকেও দেখিতে একটু হাতকর হইয়াছে, captain, আর আপনাকে আপনার colonel দেখিলে নিশ্চয়ই বলিবেন যে, আপনি কোন হাসানায় পড়িয়াছিলেন। ঐ, যাহা বলিতেছিলেন—আনার পুত্রের তরুণ বয়স ও স্বভাব ( কারণ তখন তাহার পকেট একবারেই শূন্য ) দেখিয়া একজন সর্দার major-এর মনে করণীয় উদ্বেগ হইল। তিনি কোনওরূপ জাভিন না লইয়া নিজের পকেট হইতেই তাহাকে দশটি স্বর্ণমুদ্রা ( নেপোলিয়ন স্বর্ণমুদ্রা ) দান দিলেন। Captain Baumgarten, আমি সেই উত্তমবর্গির নাম জানিতে পারিব না বলিয়া আপনার হাতেই সেই দশটি স্বর্ণমুদ্রা প্রত্যর্পণ করিচ্ছি। আনার পুত্রের প্রতি যে-মত দেখানো হইয়াছে, আমি তচ্ছদ সর্দারত্বকরণে কৃতজ্ঞ।

“বন্দীদের রক্ষাকালের সেনানায়ক সেই নীচনতি অত্যাচারী লোকটা ( ফরাসী ) বন্দীদের সঙ্গে লইয়া ( প্রথমে ) Durlack ও সেখান হইতে Carlsruhe-তে লইয়া গেল। সে আনার ছেলের উপর নানারূপে অত্যাচার ও উৎপীড়ন করে; কারণ Château Noir বংশের তেজ (Château Noir বংশের সেই তেজস্বী ন্যায়) কুজিন বহুতা দেখাইয়া তাহার ( জার্মান সেনানায়কের ) ক্রোধ দূর করিবার নত নীচতা দেখায় নাই। ও, সেই কাপুরুষ গানর! তাহার বুকের দস্ত আনার এই হাতে নিশ্চিতই একদিন জমাই রাখিয়া থাকিবে ( অর্থাৎ নিম্ন হাতে আমি তাহাকে হত্যা একদিন করিবই )—প্রসারিত হস্তে সে আনার পুত্রকে মারিবার শপথ করে, সে তাহাকে লাগি মারে, গোঁফের চুল ছিঁড়ে দেয়, তা'র সঙ্গে ব্যবহার করে ঠিক এই রকম করে—এই রকম—এই রকম।”

যন্ত্রণায় জার্মানগি ছট্‌কট্ ও দস্তাধস্তি করিতে লাগিলেন। যাহার মুঠাঘাত তাহার উপর বর্ষিত হইতেছে, সেই বিরাটিকায় বৈতোর হস্তে তিনি নিরুপায় হইয়া রহিলেন। অবশেষে দৃষ্টিহীন ও অর্দ্ধ-চেতনভাবে যখন তিনি টলিতে টলিতে উঠিয়া দাঁড়াইলেন, তখনই কিন্তু আবার তাহাকে সেই প্রকাণ্ড ওক্ কোর্টের চোরে টেলিয়া ফেলা হইল। নিফল ক্রোধে ও অপমানে তিনি কোপাইয়া কোপাইয়া কাঁদিতে লাগিলেন।

### Paragraphs 88-92

**Summary**—Seeing the German captain weep, the count said that his son, too, used to shed tears in his humiliation. At Carlsruhe, his son's face was bandaged by a young Bavarian subaltern. The count also offered to bandage the wound of Captain Baumgarten. The captain angrily refused this offer. The count said that he was under a vow to tell the story to the first German officer he met, and he was repaying in their exact order to the German captain the things that had been done to his son. The count continued his story. At Carlsruhe, young Eustace was a prisoner in an old barrack for a fortnight. Some rude German soldiers taunted him. The count also mocked Captain Baumgarten, now a helpless prisoner in the château. If the captain died, there would

be one more widow ; but this would not matter, soon his widow would marry again.

*Frequently*—often ; *আসি*। *Moved to tears*—forced to weep ; *কান্নিতে বাধা হইত*। *Humiliation*—mortification ; *শোন পড়াভব*। *Position*—condition ; *অবস্থা*। *Humiliation of his position*—the situation in which he was subject to all sorts of insults and indignities. N.B. 'Young Eustace was the heir of the ancient and noble family of Château Noir. He was an officer in the French army. Still he was taunted, beaten, kicked, and hairs torn from his moustache. It was a position of great humiliation. *It is a bitter thing*—It is extremely painful. *Insolent*—offensively contemptuous, insulting (C. O. D.) ; *উদ্ধত*। *Remorseless*—pitiless ; *নির্দয়*। *You will understand.....enemy*—You will feel the truth of my remark, for you are in a similar humiliating situation yourself. You are my prisoner and I have been insulting and beating you pitilessly. You have been sobbing in helpless anger and shame. Eustace had been in a position of like humiliation.

*Brutality*—cruelty ; *পাশব অত্যাচার*। *Of his guard*—of the German officer who guarded Eustace and other French prisoners. *Bound up*—bandaged. *Bavarian*—an inhabitant of Bavaria. At the time of the Franco-Prussian War Bavaria was the second largest state and Prussia was the largest state in Germany. Bavaria sided with Prussia in the war against France. *Subaltern*—junior military officer below the rank of captain ; *নিম্নতম সামরিক কর্মচারী*। *Touched*—affected ; *ব্যথিত হইয়াছিল*। *Appearance*—i.e., disfigured face. *I regret to see*—It gives me pain to notice ; *দেখিয়া আবার কষ্ট হইতেছে*। *Is bleeding so*—is bleeding so much.

*Will you.....handkerchief ?*—Will you kindly allow me to bandage your bleeding eye with this silk handkerchief of mine ? *Leaned forward*—The count stooped forward for bandaging the captain's eye. *Dashed*—pushed ; threw away ; *ঠেলা দিয়া সরাইয়া দিলেন*। *I am in your power*—I am completely, in your clutches ; *আমি সম্পূর্ণরূপে তোমার কবলে*। *Monster*—an inhumanly cruel person ; *বান্দব*। *Brutalities*—inhuman acts ; *পাশব অত্যাচার*। *Hypocrisy*—pretension ; (here) pretended kindness ; *ভণ্ডামি*।

"I am in your power.....hypocrisy"—Expl. The lines are taken from Conan Doyle's story, *The Lord of Château Noir*. Count Eustace is a French nobleman ; he is the Lord of Château Noir. He has captured the German captain, Baumgarten, who had come to arrest him. The count repays to the German captain various acts of brutality and kindness done to his son by the Germans. This is his idea of justice. The count's son was given a blow in the eye by a brutal German officer, but another kind-hearted German bandaged young Eustace's eye. The count similarly deals a blow in Captain Baumgarten's eye. Then he, too, offers to bandage the captain's damaged eye. Captain Baumgarten cries out in

protest. He says to the count, "You cruel beast, I am quite helpless and in your hands. You have rained blows on me pitilessly. I can silently bear these pitiless blows. But what I cannot bear is your pretended sympathy for me. Your cruel blows are bearable, but not your pretended sympathy."

**N.B.** The German captain, Baumgarten, makes a mistake. The count's offer is not hypocrisy; it is an attempt to repay the bandaging of his son's eye by a kind German officer. What the captain looks upon as hypocrisy, is but justice according to the count.

*Shrugged his shoulders*—slightly and momentarily raised his shoulders to express indifference or helplessness; অসহ্য বা উদাসীন প্রকাশ করিয়া দুই কাঁধ একটু উঠু করিয়া বাবাইলেন। "*I am taking.....occurred*"—You accuse me of hypocrisy, and you are wrong; I am merely repeating those acts in their exact order as they happened to my son—nothing more, nothing less. I am offering to bandage your wounded face just as the Bavarian officer bandaged the wounded face of my son. *I am taking things in their order*—I am following strictly the sequence of events. *Occurred*—took place. *I was under vow*—I was bound by a solemn promise. আমি শপথ গ্রহণ করিয়াছিলাম। *First German officer*—German officer whom I would meet first. *Tete-a-tete*—(French, head-to-head), i.e., together in private; নিজ্জন্ত আলোচনা।

*Let me see*—let me brush up my memory. *I had got*—I had described the story. *I regret extremely*—It is a matter of great sorrow to me. *Permit*—allow. *Slight skill*—scanty skill; সামান্য বৈদগ্ধ্য। *Surgery*—manual treatment of injuries or disorders of the body (C.O.D.); কণ্ঠ চিকিৎসা; শল্যবিজ্ঞ। *I regret.....as possess*—I am very sorry that you will not allow me to bandage your injured eye.

*Shut up*—confined; আবদ্ধ। *Caserne*—small building for troops between ramparts and houses of fortress (C.O.D.); সেনানিবাস। *Worst pang*—greatest suffering; সর্বাপেক্ষা অধিক দুঃখ। *Captivity*—imprisonment; বন্দী অবস্থা। *Unmannerly*—rude; ill-bred; অজ্ঞ। *Curs*—worthless, low-bred dogs; (here) surly, ill-bred fellows. *Garrison*—"troops stationed in fortress or town to defend it" (C.O.D.). *Would taunt him*—used to reproach him with mocking words of contempt. *Position*—humiliating position as a prisoner. *The worst pang.....evening*—At Carlsruhe, my son, Eustace, used to sit by the window of his prison in the evening. Some rude German soldiers of the garrison used to insult him by referring to his humiliating position as a prisoner. To him these insults were a greater suffering than his physical hardships. *Not quite*—not at all. *A bed of roses*—i.e., a very comfortable position; সুব আরাধের অবস্থা। *That reminds.....are you now?*—Count Eustace now taunts the captain with his humiliating position as a prisoner. He mocks at the captain just as his son had been mocked at by the Germans.

*Trap*—catch in a trap ; বঁদ। *A wolf*—i.e., the count. *The beast*—the wolf, i.e., the count. ["trap, n. Pitfall or enclosures or mechanical structure for catching animals, affording entrance but not exit and often baited and having door or lid actuated by spring" (C.O.D.)]. *Has you down*—has thrown you on the ground. *Fangs*—canine teeth, especially of dogs and wolves. *With his fangs in your throat*—with its teeth tearing at your throat ; আপনার গলায় সে দাঁত বসাইয়া কামড়াইতেছে।

**You came.....throat (C.U. 1943)—Expl.** These lines occur in Conan Doyle's story, *The Lord of Chateau Noir*. Count Eustace is a French nobleman and he is the Lord of Chateau Noir. He has captured the German captain, Baumgarten, who had come to make him a prisoner. The count is speaking tauntingly to the captain. The count is repaying exactly the same insults and injuries to the German captain as his son had received from the Germans. At Carlsruhe, some rude soldiers of the German garrison taunted the count's son, a war prisoner, with his humiliating position. So the count taunts the German captain, his prisoner. The count tells the captain that he, too, is not comfortable and is in a position of humiliation. The count speaks sarcastically of the captain's unexpected turn of fortune. The captain came to Chateau Noir for arresting Count Eustace ; and he is now a helpless captive in the hands of the count. Captain Baumgarten did not know how fierce a man he had come to deal with. He is in the position of a hunter who went to trap a wolf, and the fierce wolf has thrown the hunter on the ground and has its sharp teeth hurried in his throat.

[Add notes on *a bed of roses* and *fangs in your throat*.]

**N.B.** The death of his only son has made the count full of revengeful feelings. He speaks of himself as 'a wolf'—he is now fierce as a wolf.

*A family man*—a man with a family ; a married man ; বিবাহিত বা 'বৃদ্ধ লোক। *I should judge*—I should decide ; আশ্রয় মনে হইতেছে। *Tunic*—close-fitting short, military coat. *Well-filled tunic*—Baumgarten's short, military coat was close-fitting, as he was a fat man. *A family man.....tunic*—The count observes that Captain Baumgarten's short, military coat closely fits his body. The captain is fat and comfortable ; he must have a wife to take excellent care of him ; he must be a married man. *A widow.....matter*—We have killed a number of Germans ; and if we kill you and make another German woman a widow, it will be of little importance. N.B. The count threatens to kill Captain Baumgarten.

**Page 27.** *They do not...long*—i.e., most of the German widows quickly marry again. N.B. The count flings an insult and implies that German women have not much love for their husbands. He suggests that Captain Baumgarten's wife will marry again soon after his death. *Get back etc.*—The count's insult proved too much for Captain Baumgarten. The captain tried to rise from his chair and attack the count. The count



noticed it and rudely ordered him to get back to his chair. *You dog!*—you worthless person; (স্বপ্ন) কুকুর!

**Grammar etc.**—*Monster* (n.); *monstrous* (adj.). *Extremely* (adv.); *extremely* (n.). *Captivity* (n.); *captivate* (v.).

বন্দীমুখ্য—Count বলিতে লাগিলেন, “এই অপমানজনক ব্যবহার পক্ষে আমার ছেলে প্রায়ই চোখের জল ফেলিত। উদ্ধত ও নির্দয় শত্রুর হাতে অসহ্যর পাক। যে বড় যন্ত্রণাদায়ক, একথা আমি বলিলে আপনি এখন বেশ বুঝিতে পারিবেন। বাহা হটক, Carlsruhe-তে পৌঁছিয়া রক্ষীর পাশব অত্যাচারে তাহার (আমার ছেলের) মূলে যে ক্ষত হয়, সেটা Bavaria-বানী একজন উল্লেখযোগ্য নিরতন সামরিক কর্মচারী ব্যাঞ্ছন করিয়া দেয়। আমার ছেলের চেহারা দেখিয়া তাহার ঘরা হইয়াছিল। আপনার চোখে যেত রক্ত পড়িত্তেই দেখিয়া আমারও দুঃখ হইত। আমার রেশমী রুমাল দিয়া চোখটি ধুইয়া দিতে যিবেন কি?”

তিনি (count) নামনের দিকে হুকিলেন, কিন্তু জার্মানিগণি তাহার হস্ত সম্বন্ধে সরাইয়া দিলেন।

তিনি (জার্মানিগণি) চীৎকার করিয়া বলিলেন, “যাবব, আমি তোমার কবলে পড়িয়াছি। তোমার নিষ্ঠুর ব্যবহার-সহ্য করিতে পারি, কিন্তু তোমার ভগ্নামি সহ্য করিতে পারিব না।”

Count অপ্রসন্নভাবে কাঁধ দু’টি একটু উঁচু করিয়া বানাইলেন।

তিনি (count) কহিলেন, “বটিনাঙলি কেঁদাবে ষটিয়াছিল, পরস্পর টিক সেইভাবে আমি অনুসরণ করিতেছি। আমার শপথ ছিল যে, সর্বপ্রথম যে-জার্মান সেনা-নায়েকের সহিত নিষ্ঠুর আলাপ করিতে পারিব, তাহাকেই এই কাহিনীটি বলিব। ঐ, কি বলিতেছিলাম, Carlsruhe-তে Bavaria-বানী সেই যুবকের কাহিনী পঠিত বলিয়াছি। কত-চিকিৎসা বিজ্ঞান আমার সামান্য বোটুক নৈপুণ্য আছে, আপনি তাহা আমাকে প্রয়োগ করিতে বলেন না, সেজন্য আমি অত্যন্ত দুঃখিত। Carlsruhe-তে আমার পুত্র একটি পুরাতন সৈন্য-নিবাসে এক পক্ষকাল বন্দী ছিল। তাহার বন্দী-জীবনের সর্বাপেক্ষা তীব্র বেদনা এই ছিল যে, সম্বন্ধকালে সে তাহার জানালার ধারে আনিয়া বসিলে নগরবাসী (বা হার্মারকী) সৈন্তবলের কতকগুলি অস্ত্র ও ছুটে ব্যক্তি তাহার (বন্দী) অবস্থার কথা বলিয়া তাহাকে বিক্রম করিত। দেবু, captain, আপনিও নিজে এমন টিক কুমন্ত্রণায় শয়ান নহেন, কেবন, তাই নয় কি? বহাশ্র, নেকড়ে বাঘকে হাঁসে ফেলিতে আনিয়াছিলেন; এমন সেই নেকড়েই আপনাকে নাটিতে ফেলিয়া আপনার গলায় দাঁত বসাইয়াছে। আপনার জামাটা যেরূপ আঁটসাঁটভাবে আপনার শরীরে লাগিয়া আছে, তাহাতে আমার মনে হয়, আপনি একজন সন্মারী লোক (অর্থাৎ আপনার আঁটসাঁট জামা-ঢাকা মোচিসোচি শরীর দেখিয়া মনে হয়, আপনার শরীরের বস্ত্র পরিবার সমস্ত থ্রী আছে)। তা বেশ, একজন বিধবা বাড়িলে কিছু আসে যায় না, আর তাহারও সাধারণতঃ বেশী দিন বিধবা থাকে না। কুকুর, কের ডোমারে বসিয়া পড়,!”

#### Paragraphs 93-94

**Summary**—Now comes the climax of the count's story. At the end of a fortnight the count's son and his friend escaped disguising themselves as peasants. Eustace and his friend reached France; they were within a single mile of crossing the German lines when a patrol of Uhlans (German cavalry soldiers) captured them. As Eustace and his friend were French soldiers in civilian dress, the captain of the Uhlans proceeded to hang them without trial. The count, too, called three peasants and said that they would represent his Uhlans. The three

peasants of the count were now ordered to make similar arrangements for hanging Captain Baumgarten.

*His friend*—the 'brother officer' already mentioned in Paragraph 89.

*With the dangers*—with the description of the dangers. *Which they ran*—i.e., through which they passed. *Privations*—hardships ; কষ্ট । *I need not.....endured*—I need not describe to you the series of dangers through which my son and his friend passed, or the hardships they had to suffer. *Suffice it*—It will be sufficient to point out ; ইহা বলিলেই যথেষ্ট হইবে । *Disguise themselves*—In order to conceal their identity as French prisoners, they disguised themselves in the dress of two German peasants. They had robbed these peasants of their dress in a wood.

*Waylaid*—robbed by lying in wait. *Hiding.....night*—concealing themselves at daytime to avoid detection and continuing their journey under cover of night. *Got*—reached ; গৌহিল ।

*Remilly*—a town in France. *A single mile*—The count considers it a great misfortune that young Eustace and his friend were captured at a time when they were almost within reach of safety : hence he repeats the phrase 'a mile'. *Lines*—connected series of field-works (*C.O.D.*). *The German lines*—the series of military field-works raised up by the Germans to mark off the French territory occupied by them. *Patrol*—detachment of troops sent out to reconnoitre the position of the enemy ; পরিক্রমকারী সৈন্যবল ; যে সৈন্যবল শত্রু-সৈন্যের খবর আনিতে যায় । *Uhlans*—cavalryman armed with lance in some European armies (*C.O.D.*). *Came right upon them*—attacked them by surprise. *It was hard*—It was a stroke of severe misfortune. *Was it not*—Do you not think so ? Young Eustace and his friend were just within a mile of the zone of safety and freedom when they were seized by the enemy. *Blew a double call* etc.—i.e., blew his whistle twice, signifying express order ; দুইবার বাঁশি বাজাইলেন । *Hard-faced*—stern and harsh-looking ; কঠোর-মুখ ।

*Represent*—play the part of ; অভিনয় করিবে । *"These must.....Uhlands"*—Count Eustace was repaying in exact order the acts of cruelty and kindness done to his son, young Eustace. A body of German Uhlands had made arrangements for hanging young Eustace. The count said that his three peasants would play the part of Uhlands. In other words, these French peasants would make the necessary arrangements for hanging Captain Baumgarten. *The captain in command*, etc.—The count now continues the original story. *Civilian*—non-military. *In civilian dress*—in the dress of men in civil life ; অসামরিক পোশাক । *French soldiers in civilian dress*—Young Eustace and his friend were French soldiers and they were wearing the civilian dress of German peasants.

**N.B.** Enemy soldiers in civilian dress (and not in military uniform) are looked upon as spies and are punished with death.

*Without trial*—without giving them the benefit of a military trial. *Ceremony*—formalities. *Proceeded.....ceremony*—enemy soldiers in civilian dress are looked upon as spies, and spies are sometimes put to death "without trial or ceremony." Soldiers in military uniform are in a

better position. They become prisoners of war if they surrender. *Jean*—This was the name of one of the French peasants. (These peasants were the count's trusted accomplices in secretly murdering the Germans. Cf. "With his peasants he follows the German armies"—Paragraph 14.)

*Beam*—long piece of squared timber supported at both ends ; কড়িকাঠ।

*The centre beam* etc.—As the centre beam is the strongest, it is the most suitable for hanging Captain Baumgarten. Note that Captain Baumgarten has been described already as a fat, middle-aged soldier.

*Grammar, etc.*—*Continue* (v.) ; *continuous, continual* (adj.). (Distinguish between the two). *Suffice* (v.) ; *sufficient* (adj.). *Disguise* (v.) ; it is used also as a noun. *Represent* (v.) ; *representation* (n.). *Ceremony* (n.) ; *ceremonious, ceremonial* (adj.).

বহান্বাদ—“বেশ, তারপর আবার আমার গল্পটি বলি—এক পক্ষকাল পর আমার পুত্র ও তাহার বন্ধু পলায়ন করিল। তাহাদের যে-সমস্ত বিপদ হইয়াছিল বা যে-সব কষ্ট সহিতে হইয়াছিল, তাহার বিপদ বর্ণনা করিয়া আপনাকে কষ্ট দিবার প্রকার নাই। ইহা বলিলেই যথেষ্ট হইবে যে, আত্মগোপনের জন্য একটি বনের মধ্যে গুত পেতে থেকে দুইজন কৃষকের গোষাক তাহাদের কেড়ে নিতে হইয়াছিল। দিবাভাগে লুকাইয়া ও রাত্রিকালে পথ চলিয়া তাহারা ফ্রান্সের মধ্যে, Remilly পর্যন্ত পৌঁছায় ; সেখান, captain, জার্মানদের সামরিক নীশ পায় হইয়া আসিতে 'তাহাদের আর এক নাইল মাত্র বাকী ছিল—মাত্র এক নাইল। তখন একজন জার্মান বর্ণাধারী অধারোহী সৈন্ত মহলা তাহাদের উপর আসিয়া পড়িল। ওঃ! বড় আশ্চর্যের কথা—নয় কি?—তাহারা এত দূরে আসিয়া পৌঁছিয়াছিল ও নিরাপদ স্থানের এত সন্নিকটে আসিয়া পড়িয়াছিল, বলা ত ?” Count দুইবার তাহার বাকী বাজাইলেন এবং তিন জন কঠোরমুখ কৃষক কক্ষ মধ্যে প্রবেশ করিল।

তিনি (count) কহিলেন, “ইহারাই এখন আমার জন্য সেই বর্ণাধারী অধারোহীদের কাজ করিবে। যাক, এখন সেই জার্মান অধারোহী দলের নায়ক যখন দেখিলেন যে, এই ক্রাসী সৈন্যদল অনাযত্নে পরিচ্ছন্ন ধারণ করিয়া জার্মান সামরিক সীমানার মধ্যে আসিয়াছে, তখন বিচারের আড়ম্বর না করিয়া তিনি তাহাদের সীমানা দিবার ব্যবস্থা করিলেন। দেখ, Jean, আমার মনে হয়, মথের কড়িকাঠবানাই সবচেয়ে মজবুত।”

#### Paragraphs 95-97

**Summary**—The peasants flung a rope over one of the huge rafters and slipped the cord over Captain Baumgarten's head. Pale, but firm, the captain looked defiantly at the count. The count said that a kind-hearted German general officer had intervened, and had saved his son's life at the last moment. Facing death Captain Baumgarten was praying. The count said that facing death his son, too, had prayed. A German general officer who was passing, heard young Eustace praying for his mother, and heard also his story. This deeply moved him. He threw off the rope, kissed young Eustace and granted him liberty. The count's son, however, died of fever before he reached home. The count now returned the kindness shown to his son by the German general. He unfastened the rope from Captain Baumgarten's neck. He also kissed the captain and let him go away.

Blinded, bleeding and disfigured, Captain Baumgarten staggered out of Château Noir into the wind and rain of that wild December morning.

*Unfortunate soldier—i.e.*, Captain Baumgarten. There is no doubt that Captain Baumgarten is 'unfortunate'. He has been captured; he has been insulted and beaten mercilessly; and he is now going to be hanged. *Noose*—a loop with running knot, tightening as string is pulled (C. O. D.); ঝুঁক। *Noosed rope*—rope with a noose at one end. *Flung over—cast over*; thrown over. *Huge*—big. *Rafters*—sloping beams forming framework on which roof is upheld; বরগাছালি। *Spanned*—stretched across; আড়াআড়িভাবে ছিল। *Cord*—the noosed rope. *Slipped over*—passed over; গুলিয়ে দেওয়া হইল। *Harsh grip*—tight hold of the noosed rope. *He felt.....throat*—Captain Baumgarten felt the tightening pressure of the noose on his throat. *Looked to etc.—i.e.*, the peasants awaited their master's order to pull the cord. *The officer—i.e.*, Captain Baumgarten. *Pale*—because his death seemed near. *But firm*—Captain Baumgarten was really a brave man. He did not beg for mercy. *Folded his arms*—placed his arms across his breast. *Stared*—looked steadily. *Defiantly*—in a spirit of challenge; অহিষ্টভাবে। *Who tortured him*—who was causing him these tortures.

*You are now.....death*—You will die very soon; you are about to be hanged. *I perceive—I see. I perceive.....praying*—The movement of your lips shows that you are praying to God. N.B. Captain Baumgarten is a brave man and he is firm in the face of death. He is a Christian and makes his last prayer to God. *General officer*—a military officer above the rank of a colonel. *Came up*—arrived at the place (where young Eustace was going to be hanged). *Moved him so—affected him so deeply*; এত গভীর ভাবে তাঁহাকে বিচলিত করিল। *He being..... father*—Himself a father, the German general officer could well realise how much the parents of the condemned prisoner would suffer on the death of their son. *Ordered.....away*—sent the Uhlans away. *Aide-de-camp*—"Officer assisting a general by carrying orders etc." (C. O. D.). *Beside the condemned men*—by the side of my son and his friend, who were condemned to death. *And when he heard etc.*—This general officer listened sympathetically to the pathetic story of my son.

*Old family—i.e.*, the ancient and noble family of Chateau Noir. *Failing health*—health which was breaking down; ভয় স্বাস্থ্য। *He threw off.....as I throw off this*—The German general officer had taken away the rope from Eustace's neck and similarly the count removed the rope from Baumgarten's neck.

Page 28. *On either cheek*—on both cheeks. *Bade*—asked; commanded. *As I throw off this.....bid you go—i.e.*, the count repays everything done to his son. *Slave off*—prevent; ward off; নিবারণ করিতে। *Slew*—killed.

*Though it could not.....my son*—though the kind wishes of the German general who gave young Eustace his life and liberty did not prevent a fever which killed him. Eustace was attacked with fever on the way; and he died and could not return to his father and mother.

*Descend.....head—i.e.*, fall on you (and make you happy); আশীর্বাদ বস্তুকোপরি বর্ষিত হউক। *May every kind wish.....your head*—The count

says that the kind wishes of the noble-hearted German general could not save Eustace from fever and death. But still the count is deeply thankful to him. Also the count prays that the general's kind wishes should now fall on Captain Baumgarten. *Disfigured*—because of blows given by the count. *Blinded*—The count has given a severe blow in the eye to Captain Baumgarten and has temporarily blinded him. *Bleeding*—The captain was bleeding from his many wounds. *Staggered out*—tottered out ; walked unsteadily out ; টলিতে টলিতে বাহির হইয়া আসিলেন ।

বন্দানুবান—ককের ভিতরে আড়াআড়ি বেগে একটা একাও শুক কাঠের বরগার উপরে একগাছি কান-বেগে দড়ি খুলান ছিল ; ইহার নিকটে হতভাগা সৈনিককে ( Captain Baumgarten-কে ) ঢেয়ার হইতে টানিয়া আনা হইল ও দড়িটা তাহার নাথার উপরে গলাইয়া দেওয়া হইল । গলার চারিদিকে তিনি ইহার কর্কশ চাপ অনুভব করিলেন । তিনজন বৃক দড়িটার অপর প্রান্ত ধরিয়া count-এর আদেশের অপেক্ষার তাহার নখের নিকে চাহিয়া রহিল । বিবর্ণ হইলেও captain অটলভাবে বাহ্যুগল তাহা করিয়া পীড়নকারীর নিকে স্পর্শিতভাবে চাহিয়া রহিলেন ।

“আপনি এখন হুড়ার সন্মুখীন, আপনার ওঁঠ দেখিয়া স্থিত্তিহীন যে, আপনি প্রার্থনা করিতেছেন । আমার পুত্রও হুড়ার সন্মুখীন হইয়াছিল ও সেও প্রার্থনা করিয়াছিল । ঘটনাক্রমে একজন উচ্চপদস্থ সৈন্যধ্যক্ষ আসিয়া গড়েন । আমার পুত্রকে তাহার নাতার দস্ত ( ভগবানের নিকট ) প্রার্থনা করিতে শুনিয়া তিনি গড়ই বিচলিত হইলেন, কারণ তিনি নিজেও নত্যানের পিতা । তিনি Uhlan-দের ( বর্ণাধারী অসারোহী সৈন্যদের ) সরাইয়া দিয়াছিলেন এবং হুড়ারও দণ্ডিত দুইজন সৈনিকের ( অর্থাৎ আমার পুত্র ও তাহার বন্ধুর ) পাশে একটিনাখ পার্চিসনস্ রহিলেন । বধন তিনি আমার পুত্রের নব কথা শুনিলেন যে, সে এক প্রাচীন, অভিজাত বংশের একনাত্র নত্যান এবং তাহার নাতার স্বাস্থ্য ভগ্নপ্রায়, তখন তিনি সেই কানীয়া দড়ি ছুঁড়িয়া ফেলিয়া দিলেন, যেমন আমিও এই দড়িটি ফেলিয়া দিতেছি, এবং তাহার হুই গাও চূষন করিলেন, এই যেমন আমিও আপনাকে চূষন করিতেছি, এবং তাহাকে চলিয়া যাইতে অনুমতি দিলেন, যেমন আমিও আপনাকে অনুমতি দিতেছি । দেহে বহানুভব সৈন্যধ্যক্ষের এতোকটি শুভ ( নয় ) ইচ্ছা যেমন আপনার নতকে বর্ষিত হয় ; যদিও এই শুভেচ্ছা আমার পুত্রের ক্ষয়ে বুড়া নিবার্য করিতে পারে নাই । ” এইরূপে কতদিক্ত, ( সান্দ্রিক ভাবে ) অস্ত ও রক্ত-মাখা বেহে Captain Baumgarten ডিসেম্বর মাসের সেই দুর্গোৎসবের প্রভাতে কড়বৃষ্টির মধ্যে টলিতে টলিতে ( Château Noir হইতে ) বাহির হইয়া গড়িলেন ।

### Questions and Answers

Q. 1. Give the historical background of the story.

Ans. See Introduction.

Q. 2. Narrate briefly the story, “The Lord of Chateau Noir.”

Or,

“And so it was that Captain Baumgarten, disfigured, blinded, and bleeding, staggered out into the wind and the rain of that wild

*December dawn."*—Give briefly the story referred to in the lines quoted above.

*Ans.*

*Preliminaries*

In the Franco-Prussian War of 1870-71, German armies overran and occupied many provinces of France. The Germans were superior in weapons, number and organization. The Germans could not be defeated by the French in battles and open warfare. It was a matter of great humiliation to patriotic Frenchmen. They felt bitter and helpless against the superior strength of the German armies.

As open warfare was impossible, the French started a sort of guerilla warfare. Wherever possible, they took individual German soldiers by surprise and killed them. In the area around the small Norman town, Les Andelys, German soldiers were being killed almost every day. Colonel von Gramm, the commander of the German regiment occupying this area, tried his utmost to trace the secret murderers. His threats and violent measures failed. So he declared a handsome reward. At last tempted by the bribe, Francois Rejane, a Norman peasant, became a traitor to his country; and he came forward to give information about the murderers. The French peasant told the German colonel that Count Eustace of Château Noir was the man directing these secret murders of German soldiers. Every murdered German soldier had a saltire cross cut on his forehead. The saltire cross was the badge of the count's house. The count was taking vengeance on the German soldiers for the death of his only son. His son had been captured by the Germans, had been ill-treated and had died while escaping.

The colonel ordered Captain Baumgarten to proceed immediately to Château Noir for arresting the count.

It was a cold December night. A thin, cold rain was falling. Captain Baumgarten, with a party of twenty German soldiers and Francois Rejane as guide, marched along a muddy road to Château Noir. It was half-past eleven at night when they reached the *Château Noir* (the Black Castle). Captain Baumgarten compelled the count's butler to open the door. On entering the house, the captain learnt that Count Eustace was out and he would not return before daybreak. Captain Baumgarten and his soldiers searched the house; but they could find no trace of the count. It was a difficult house to search with its thick walls and floors and puzzling corridors.

As it was raining outside, Captain Baumgarten decided to stay within and wait for the count's return. He placed four soldiers in ambush at the front and at the back of the house. The remaining German soldiers were lodged in the kitchen. Captain Baumgarten made himself comfortable in the great dining-hall upstairs. The count's butler had to provide supper for him and his men. The

captain placed his weapons on a chair and sat on another. In the warm and cosy room, he began to feel sleepy after supper. Suddenly Captain Baumgarten was awakened by a slight noise. He saw a huge man, black-haired, olive-skinned, with fierce, glinting eyes and a great fierce nose, standing before him. He found that his weapons had been removed. The gigantic man introduced himself as the Count of Château Noir. Though the German captain was brave, there was something in the count's manner which made the captain's skin creep with fear. He learnt from the count that his soldiers had already been murdered. The count treated him as a guest and offered him rich wine and a good supper.

### *Count Eustace's Story*

Now the count began to tell a story to the captain, as he has vowed to tell the story of his son to a German officer.

Count Eustace had a son. This young man (young Eustace) was a French officer serving in an artillery regiment under Douay; he was taken prisoner and sent to Germany. At a village called Lauterbnrg young Eustace was kindly treated by the German officer in command. Count Eustace had decided to treat Captain Baumgarten exactly as his son had been treated by the Germans. So he offered food, wine and cigar to Captain Baumgarten.

Then at the next halting place, Ettingen, the count's son was very cruelly treated by a wicked German officer. The wicked German officer struck young Eustace in the eye. The unfortunate young man was disfigured and for this he was jeered at by the same brutal German officer. Count Eustace now took revenge by striking Captain Baumgarten a heavy blow in his eye. He also mocked at the captain's damaged appearance.

Then to continue the story, a kind-hearted German major lent some money to the count's son. The count handed over the amount to Captain Baumgarten. The wicked German officer commanding the escort took the French prisoners to Durlack and then to Carlsruhe. He struck young Eustace, kicked him, tore hairs from his moustache. The count gave similar treatment to Captain Baumgarten.

A young German subaltern took pity on the count's son; he bandaged the poor boy's wounded face. The count offered to dress Captain Baumgarten's wound. Captain Baumgarten refused.

At Carlsruhe, young Eustace in captivity was taunted by some rude German soldiers of the garrison. The count, too, mocked at Baumgarten.

At last the count's son managed to escape. He had almost got away when he was re-captured by some German soldiers (Uhlans). The German captain in command made arrangements for hanging

the count's son. Similarly the count now ordered his men to put a rope round Captain Baumgarten's neck.

But the pathetic sight of the count's son praying for his mother on the eve of his death deeply moved a German general officer. He released young Eustace, kissed him and allowed him to return home. But on his way back, the boy died of fever.

At the end of his story, Count Eustace also showed mercy, as the German General had shown to his son. He released Captain Baumgarten, kissed him and let him go. The captain, wounded and dazed, started alone from the chateau in the cold December morning.

The count told this story to Captain Baumgarten in a terribly impressive fashion. He repaid to the German captain every act of cruelty and every act of kindness done by the Germans to his son. Captain Baumgarten would never forget the story.

Q. 3. "It is a curious little story, and I think that I can promise you that you will never forget it."—What is the story told by Count Eustace to Captain Baumgarten? Why will Captain Baumgarten never forget it?

Or, "Well, then, you will allow me to tell you a story while you drink your wine." Briefly narrate in your own words. (C. U., 1945)

Ans. See answer to Q. 2 (only the portion headed '*Count Eustace's Story*').

Q. 4. How did the Lord of Chateau Noir avenge the maltreatment of his son by the Germans? (C. U., 1944).

Ans. See Answer to Q. 2. section entitled—*Count Eustace's Story*.

Q. 5. Describe the character and appearance of the Lord of Chateau Noir.

Ans. *Character*

Count Eustace is the Lord of Chateau Noir.

Count Eustace is a gentleman and a nobleman. He belongs to an ancient family and Chateau Noir is his ancestral castle. *He is severe and stern by nature.* But he is also *an affectionate husband and a loving father.* Grief at the loss of his only son and wife has made him *more harsh and severe.* He has become almost mad. Rejane says of him, "The Count of Chateau Noir is a hard man, even at the best of time he was a hard man. But of late he has been terrible. It was his son's death, you know." Count Eustace's son died while escaping from Germany, where he had been a prisoner of war; and his wife died of grief. For this reason, Count Eustace's mind is filled with feelings of revenge and hatred for the Germans.



With the help of his peasants, Count Eustace organizes the secret murder of German soldiers.

His son had been cruelly ill-treated by some German officers, and he had received kind treatment from some other German officers. The count repays to a German officer, Captain Baumgarten, every act of cruelty and every act of kindness done to his son. He believes in rough justice.

*Count Eustace is clever and brave too.* He boldly inscribes the saltire cross, his family badge, on the foreheads of his German victims. The capture of Captain Baumgarten is a proof of the count's shrewdness.

His brains, courage and inflexible determination make him a figure of heroic mould. *He is the hero—his personality dominates the whole story.*

### *Appearance*

The count's appearance also is impressive. He is a huge man. He is black-haired, olive-skinned, with a pointed tuft of black beard; he has fierce glinting eyes and a great fierce nose. His cheeks are wrinkled. But his broad shoulders and bony, corded hands indicate that still he has great physical strength though he is somewhat advanced in years.

Q. 6. Give short character sketches of—(a) *Francois Rejane*; (b) *Captain Baumgarten*.

(a) *Francois Rejane*—He is a Norman farm labourer. He greedily seeks gold. Avarice is a characteristic of the Normans, and Rejane is no exception to this. A rat-faced creature, his very face indicates his cowardly and treacherous nature. For, a sum of one thousand francs he is ready to sell his soul and to act as a traitor to his country. We have nothing but loathing for him.

(b) *Captain Baumgarten*—Captain Baumgarten is one particular type of the German soldier. *As a soldier he is slow, but dependable and brave.* Colonel von Gramm trusts him where a more dashing officer might be in danger. He is of middle-age, heavy-jawed, blue-eyed with a curving yellow moustache and a brick-red face. His baldness is a standing joke with the subalterns in the mess. These pleasant fellows trim their moustaches using the captain's shining bald scalp as a mirror.

He is an experienced soldier. He had fought in the eastern provinces and in Bohemia. He has already learnt the art of quartering himself upon the enemy. Under the roof of Count Eustace he makes himself comfortable and secures a good supper from the butler. *Captain Baumgarten is slow—a little dull.* He fails to consider that an old house like Chateau Noir might have many secret passages. He is entrapped by Count Eustace.

*Captain Baumgarten is a brave man.* In the face of imminent death he never loses the composure of his mind. On the impulse of the moment he resists his captor, Count Eustace : but he soon realises that the struggle is hopeless. He does not, however, beg for his life ; he says that he is ready to endure the count's brutalities, but not his hypocrisies. We have no doubt that he is a *brave fighter and a good soldier*.

**Q. 7. Briefly reproduce Conan Doyle's description of Chateau Noir.**

*Ans.* Chateau Noir (the Black Castle) was the ancestral dwelling of a family of proud Norman chieftains. Two high pillars, crowned with some heraldic stonework, flanked a huge iron gate. The wall had crumbled away. But the great gate still stood, and brambles and weeds had overgrown its base. The black chateau was an L-shaped old house. It had a low arched door in front. There were lines of small windows like the open ports of a battleship. At the corners of the roof there were small turrets round in shape.

The castle had many rooms. The ceilings were held by oak rafters. Faded tapestries hung in these rooms. The kitchen was stone-flagged. On the second floor there was a big dining-hall. It had a gallery for musicians. The panelling had become black with age.

The chateau had stairs connecting lines of tortuous corridors. The stairs were narrow and only one man could ascend them at a time. The walls were so thick that no sound could reach one room from another. It was a difficult house to search. Each room had a huge fireplace. Above the fireplace in the dining-hall, there were rows of heraldic shields with the saltire cross, the family badge, marked on them. Four portraits of the ancient lords of Chateau Noir faced the fireplace.

**Q. 8. Explain the following passages with reference to the context—**

- |   |                |
|---|----------------|
| (a) <i>It was in the days.....south of the Loire.</i>     | (Paragraph 1)  |
| (b) <i>Three broad streams.....lake round Paris.</i>      | (Paragraph 1)  |
| (c) <i>Many a German trooper...waves at Dieppe.</i>       | (Paragraph 1)  |
| (d) <i>Black and bitter were.....of their country.</i>    | (Paragraph 2)  |
| (e) <i>In battalions their invaders.....their equals.</i> | (Paragraph 2)  |
| (f) <i>A brave Frenchman.....of the Rhine.</i>            | (Paragraph 2)  |
| (g) <i>Thus, unchronicled.....on the other.</i>           | (Paragraph 2)  |
| (h) <i>No French.....never returned.</i>                  | (Paragraph 3)  |
| (i) <i>And yet it should.....single source.</i>           | (Paragraph 3)  |
| (j) <i>Then, goaded.....French hatred.</i>                | (Paragraph 4)  |
| (k) <i>He was bald.....trim their moustaches.</i>         | (Paragraph 26) |
| (l) <i>As a soldier he was slow.....in danger.</i>        | (Paragraph 26) |
| (m) <i>It was a cavalry.....dead men.</i>                 | (Paragraph 32) |
| (n) <i>Alas, monsieur.....cold pullet.</i>                | (Paragraph 60) |

- (o) *In the Eastern provinces.....the enemy.* (Paragraph 62)  
 (p) *It was a sight.....for him.* (Paragraph 62)  
 (q) *Above the fireplace.....each of them.* (Paragraph 63)  
 (r) *Four paintings.....the Fronde.* (Paragraph 64)  
 (s) *Captain Baumgarten.....Norman chieftains.* (Paragraph 64)  
 (t) *Your French.....sur moi.* (Paragraph 70)  
 (u) *It is a curious little story.....forget it.* (Paragraph 79)  
 (v) *This horror.....eyes that glared.* (Paragraph 82)  
 (w) *By the way.....mischievous.* (Paragraph 85)  
 (x) *I am in your power.....your hypocrisy.* (Paragraph 90)  
 (y) *You came to trap...throat. (C.U. 1943)* (Paragraph 92)

*Ans.* See Notes, *et passim*.

Q. 9. Write notes on the following :—

*Young Republic* : girth-deep ; dishonour slashed across the fair face ; foraging parties ; Norman avarice ; rat-faced ; badge ; saltire cross ; mess-joke ; dashing officer ; risk being cut off ; veteran ; cavalry job ; avenge its own dead men ; heraldic stonework ; reconnoitred ; overhanging turrets ; guttering candle ; needle-gun ; rasping of bars ; stone-flagged passage ; cocking your pistol ; rasped out ; tortuous ; pommel ; in ambush ; pullet ; campaigner ; candelabrum ; spurts ; terra cotta face ; blazonings ; dazed senses ; corded hands ; unsapped by age ; honeycombed ; provided for ; feigned submission ; staggered to his feet ; impotent anger ; brutality ; tete-à-tete ; caserne ; privations ; waylaid ; patrol of Uhlans ; hard-faced ; without trial or ceremony ; noosed rope ; stared defiantly ; aide-de-camp.

*Ans.* See Notes, *et passim*.

### Additional Note for Teachers

The "War of individuals" (Pages 2 and 3 of the Text)—Cf. "The defeats of Gravelotte and Sedan and the investment of Paris had stirred France from coast to coast. An appeal by the Provisional Government, calling on the whole able-bodied population to co-operate in the defence of their native land, met with a ready response .....Patrols were attacked by assailants who disappeared as rapidly as they had appeared ;...Efforts were made to check the spread of guerilla warfare, the chief bane of the German leaders, by an organised system of reprisals. Villages and towns were fired without mercy, and even given over to pillage for a stated period, while the leading inhabitants were taken as hostages and shot, when attacks were made by guerillas in their vicinity"—*Cambridge Modern History*, Vol. xi.

# Arthur Mee (1875- )

## INTRODUCTION

**Life and works**—Arthur Mee was born at Stapleford, Notts., on the 21st of July, 1875. His father was Henry Mee of Nottingham. He was educated at the Local school of Stapleford. He was too poor to proceed to the University and had to begin earning a living at an early age. He entered journalism on the staff of the *Nottingham Daily Express* at the early age of 16. His progress was rapid. At the age of 28, he reached the front rank of the journalistic profession. From 1903 to 1905, he was literary editor of the famous English newspaper, the *Daily Mail*. He also edited *The Harmsworth History of the World* in 1907; *The Children's Encyclopædia* in 1908; *The World's Great Books* in 1909; *The Harmsworth Natural History* in 1911 and *The Harmsworth Popular Science* in 1912.

Arthur Mee is a prolific writer. Besides doing the work of a journalist and editor, he has written a large number of standard biographies and books of juvenile and popular interest. Some of his works are mentioned below: *Joseph Chamberlain* (1900); *King and Emperor* (1901); *Lord Salisbury* (1901); *Letters to Boys* (1913); *Letters to Girls* (1915); *Defeat or Victory*, *The Fiddlers*, *The Parasite* (1917-18); *Arthur Mee's Gift Book* (1917); *Little Treasure Island* (1920); *Arthur Mee's Hero Book* (1921); *Arthur Mee's Golden Year* (1922); *Arthur Mee's Wonderful Year* (1923); *The Children's Bible* (1924); *Talks to Boys and Girls* (1925); *The Children's Life of Jesus* (1926); *The Children's Shakespeare* (1926); *The Children's Hour* (1928); *The Children's Bunyan* (1929); *Arthur Mee's Story Book* (1930); *Jesus Said* (1931); *God Knows* (1935); *One Thousand Famous Things* (1937); *Why We had to go to War* (1939) and *The Black-out Book* (1939).

To the general public Arthur Mee is best known as one of the editors of the *Book of Knowledge*.

**Literary Estimate**—Arthur Mee is a versatile writer. He is pre-eminently a journalist and there is the stamp of journalistic ease and directness in all that he has written. His language is simple, clear and at the same time forceful. It is chiefly as a writer of children's books that Arthur Mee will be remembered. From the list of his works given above, it will appear that he has done his best to popularise science, literature and religion to young readers. He has the power of entering into the hearts of children and making things both attractive and instructive to them.

## JOAN OF DOMREMY

**Preliminary Remarks**—This brief biographical sketch gives us the story of Joan of Arc, the heroic French girl who fought to free France and died the death of a martyr. In order to understand Joan's career, students should have some knowledge of the historical background in

which Joan worked and died. Those were the days of the Hundred Years' War between England and France. Brief accounts of that war and of the life of Joan, of Arc are given below :

### Historical Background—The Hundred Years' War between England and France (1337-1453)

The long and wasteful war between England and France known as the Hundred Years' War began in 1337 and continued till 1453.

English kings held large "fiefs" (Guienne and Gascony) in France under the suzerainty of the French Crown. France was incomplete as long as English kings held large territories in that country and so French kings wanted to absorb these "fiefs". *The root cause of the Hundred Years' War must be sought in the affairs of Guienne and Gascony.* There were other causes. The French king supported the Scots against the English. The French king and his vassal, the Count of Flanders, obstructed England's wool-trade with Flanders. *Edward III, king of England, also put forward a claim to the French throne.* After the death of Charles IV of France in 1328, Edward III of England, as grandson of Philip IV, claimed the throne of France. But the French barons recognized Philip VI of Valois, a nephew of Philip IV as king of France. Hostilities began in 1337.

*First period of the Hundred Years' War*—"The only fact of importance during the first eight years of war was the great naval victory of the English at the battle of Sluys (1340)." The next great battle was fought at Cre'cy (1346), where Edward III inflicted upon the French army a terrible defeat. Hostilities continued till 1357 with occasional truces. Edward's son, the Black Prince, won a great victory at Poitiers (1356). In 1350 a treaty was concluded by which Edward III renounced his claim to the crown of France and received in exchange thirteen provinces in direct sovereignty.

*Second period of the Hundred Years' War*—Hostilities again broke out in 1369. The English lost many of their French possessions. Edward III concluded the Truce of Burges on June 27, 1375. Edward III died in 1377 and the French King, Charles V in 1380. Richard II, son of the Black Prince, became king of England and Charles VI of France. The struggle between the two countries remained suspended for about 35 years.

But after the dethronement of Richard II by Henry IV in 1399, the relations between France and England became strained. There was much internal discord in France. *Two parties known as the Burgundians and the Orleanists (later on known as the Armagnacs) fought with each other.* They were respectively headed by the Duke of Burgundy and the Count of Armagnac. *King Charles VI of France had become mad and quite unable to restrain the two factions.* On his death-bed Henry IV advised his son to resume the war against France. In 1415 Henry V (Henry IV's son) had again raised the English claim to the throne of France. In 1414 with a large army he invaded France, captured the port of Harfleur and won a brilliant victory at the battle of Agincourt (October 25, 1415). "Henry V renewed at Agincourt the laurels of 'Cre'cy and Poitiers'" (Myers). *While Agincourt was being fought, the*

*liberator of France, Joan of Arc, was three years old in an obscure village.*

In 1420, Henry V concluded the *Treaty of Troyes* with France. By this treaty, the Dauphin (i.e., the son of Charles VI, the French King), was disinherited in favour of King Henry V of England who was to be king of France on the death of Charles VI. In accordance with its terms, Henry V married Charles VI's daughter, Catherine and ruled France as regent till the time came when he was to rule it as king. King Henry V of England and the French King Charles VI died in 1422.

*Two political parties—the Burgundians and the Armagnacs—in France*—On the death of King Henry V of England, his son, a baby nine months old, became king of England as Henry VI. The baby was also acknowledged as king of France in the north and east of that country. In the south, however, the Dauphin (the son of Charles VI, the French King) was proclaimed king as Charles VII. *In France there were two political factions—the Armagnacs and the Burgundians. The Armagnacs were the chief supporters of the Dauphin against the English. The Burgundians supported the English against the Dauphin.* The fight between the English and the French continued. The French—rather the Armagnacs—suffered a series of defeats.

*The Siege of Orleans (1428-1429) and Joan of Arc*—Bedford, the English leader, laid siege to Orleans, the key to Southern France. The city defended itself gallantly. Yet the easy-tempered, pleasure-loving King Charles VII gave little help to it. He "was contemplating retreat to the extreme South when Joan of Arc made her appearance." Orleans was at the point of surrender but Joan came and saved it (May 8, 1429). The English abandoned the siege and withdrew. A few weeks later Joan won a pitched battle over the English at Patay (June 16, 1429).

*The coronation of Charles VII at Rheims (1429). Joan's death (1431)*—Joan had claimed that her mission was to deliver Orleans and to crown the king at Rheims. She conducted Charles to Rheims and had him crowned at the Cathedral there (July 17, 1429). From this time the position of Charles in France changed. Henceforth he was recognized as the divinely appointed king to whom the obedience of all Frenchmen was due. There was a tide of patriotic feeling all throughout France. Joan still remained with the army and tried to win over northern France. She attacked Paris but in vain. Then she threw herself upon Compiègne which had been besieged by the Duke of Burgundy. Here she was captured by the enemy (May 24, 1430). The Burgundians sold her to the English for 10,000 livres. After a long imprisonment, Joan was tried and condemned as a witch and a heretic and burnt to death at Rouen (May 30, 1431).

"But the spirit of the Maid had already taken possession of the French nation. From this on, the war, though long continued, went steadily against the English" (*Myers*). The English lost ground steadily. The Duke of Burgundy broke his alliance with the English and joined Charles VII. This dealt the English a final blow. They gradually lost Paris, Rouen, Bordeaux and the whole of Normandy and Gascony. The last battle of the Hundred Years' War was fought at Castillon on July 17, 1453. The English lost all their possessions in France, except the town of Calais.

## Chief events of Joan's life

1. Joan of Arc (*French* Jeanne D'Arc) born at Domremy on 6th January, 1412 (?).
  2. Joan sees visions and hears the voices of the saints from 1424 or 1425 to 1428. The voices ask her to go to the Dauphin and crown him king at Rheims.
  3. Joan sees Captain Robert de Baudricourt at Vaucouleurs in May, 1428, and asks for permission to go to the Dauphin. Joan's request is refused.
  4. Joan visits the captain for the second time in January or February, 1429. She is given permission and escort to go to the Dauphin's court at Chinon.
  5. Joan starts for Chinon on 23rd February, 1429.
  6. Joan meets the Dauphin at Chinon on 8th March, 1429.
  7. Joan is sent to the University at Poitiers to be examined and questioned by the learned priests and doctors. The priests approve Joan and her mission on April 17-20, 1429.
  8. Joan is given command of the French army and she leads the army to Orleans in April, 1429.
  9. Joan enters Orleans on April 29, 1429. The English are routed and put to flight on May 8, 1429.
  10. Joan wins the battle of Patay on 16th or 17th June, 1429. The Towns of Troyes and Chalons surrender to Joan in July, 1429.
  11. Charles the Dauphin is crowned by Joan as King Charles VII of France at Rheims on July 17, 1429.
  12. Joan fails to capture Paris on 8th September, 1429.
  13. Joan besieges and takes St. Pierre le Moustier in October, 1429.
  14. *Joan's last campaign*—Joan advances towards Langy-sur-Marne in March 1430 for defending Compiègne against the Burgundian allies of the English.
  15. Joan is captured by the Burgundians on 23rd May, 1430.
  16. The Duke of Burgundy hands over Joan to the English on 21st November, 1430.
  17. Joan is imprisoned and tried at Rouen from November 1430 to May 1431. The trial begins on 9th January, 1431.
  18. Joan is burned at the stake on May 30, 1431.
- [N.B. (a) The Pope revoked the sentence passed on Joan, on 7th July, 1455. This is known as the rehabilitation of Joan.  
 (b) Joan was made venerable in 1902 and declared blessed in 1908.  
 (c) Joan was finally canonised (*i.e.*, declared a saint) by the Roman Catholic Church in 1920.]

**Argument of the Text**—The text of *Joan of Domremy* gives a broad outline of the life and death of Joan of Arc. It begins with a description of the condition of France in the early part of the 15th century, and goes on to describe how Joan received the mission of her life. Then follows an account of her brief and brilliant career ending with her martyrdom at Rouen.

## Analysis and Summary of the Piece

### I. *Joan of Arc is a great name in history.*

There is no name in history which moves us more than the name of Joan of Arc. More than five hundred years ago, she was born in the village of Domremy in France and lived for only nineteen years.

But in the last two years of her life she worked wonders. She won great victories for France and struck terror into the hearts of the English. As a reward she was imprisoned and burnt to death. Her life-story seems to be a miracle, yet every word of it is true. Her death is a pathetic tragedy. Her memory at this very hour lives and inspires France. (Paragraphs 1-4)

### II. *The condition of France when Joan is born.*

When Joan was born, the condition of France was very unhappy. It was the time of the Hundred Years' War. A fierce war was going on between France and England. The English had conquered a great part of France. Half of France recognized the English king as the king of France. France in Joan's time was torn to pieces from within. The French people were divided into two political factions—the Burgundians and the Armagnacs. They hated each other more than they hated the English. They fought with each other and did not unite to fight with the common enemy—the English. One of the French factions—the Burgundians—joined the English. The French king was mad and unable to rule. His son the Dauphin was worse than mad. He was a weak coward. He loved pleasures more than anything else. France was an armed camp. The country knew no peace. English soldiers would often burst upon defenceless French towns and villages and burn and plunder them. The miseries of the common people were unspeakable. This great agony of France roused the pity of young Joan. (Paragraphs 5-6)

### III. *Joan sees visions and hears voices asking her to save France.*

Joan's young heart inwardly bled to see the sufferings of her countrymen. She loved France. France's churches and cathedrals, its heroes and saints, were all dear to her. There were an oak wood and a magic well near Domremy. There were many legends connected with them. There was a legend that a maid would save France from her misery. Joan believed them all. In the windows of the village church were painted the figures of St. Michael and St. Margaret. She loved to look upon these shining figures. She seemed to see visions of saints and hear their voices. One day she was sitting in her garden and these voices came to her. They told her that she was to save France. She was to go to the Dauphin, save him from his evil court and crown him king at Rheims. Joan trembled with wonder and fear. It was too big a task for a simple



village girl. But gradually she began to feel confident and inspired. She believed that God was speaking to her through His saints. Henceforth she lived every minute of her life in the spirit of this belief. She saw her mission and nothing could keep her back. At the age of seventeen, she started on her divine mission of saving France.

(Paragraphs 7-9)

IV. *Joan persuades the captain of Vaucouleurs to send her to the court of the Dauphin.*

Joan was now a girl of only sixteen. But she was strong in the strength of the spirit. She set out to do her God-appointed task. There was none to help her. Even her father opposed her. After repeated efforts, she persuaded the captain of Vaucouleurs to send her with two guards to the court of the Dauphin at Chinon. She put on male dress and after a perilous journey of eleven days reached the Dauphin's court.

(Paragraphs 10-12)

V. *The Dauphin and his contemptible court.*

The court of Charles the Dauphin (later king) of France was the most wretched European court of the time. France was invaded by the English. Half of the country was under English occupation. The king of England was recognised by many Frenchmen as the legitimate king of France. But Charles remained inactive. He took no steps to drive the English out of France. He was a fop and a fool. He wasted his life in an idle court. His courtiers were all snobs and dandies. The court ladies were all creatures of fashion. The king himself used to wear tight clothes, shoes with a curled-up toe, a crimson velvet cape, and a cap with a feather sticking out. His dress of many colours made him look like a box of paints. He was a most pitiful creature. He had not yet been crowned king. And he had doubts in his own mind if he was the lawful king of France. In those days, the king was the centre and heart of society. It was a great pity that this weak coward (Charles) represented the great idea of kingship in France.

(Paragraphs 13-14)

VI. *Joan's interview with the Dauphin who is impressed and agrees to make use of her.*

Joan's mission was to save the Dauphin from the evil influences of his courtiers and to get him crowned at Rheims. After waiting for two days Joan had her interview with the Dauphin at Chinon. The Dauphin first tried to play a trick on Joan. He kept himself disguised among his courtiers and made one of them sit on the throne. But Joan was not to be deceived. She found out the real Dauphin and said to him, "It is you and no other." She told him that God had sent her to crown him king at Rheims. She also told him a secret which was known only to the Dauphin himself. This impressed the Dauphin. But he was afraid of

his courtiers. He thought that they would laugh at him if he acted on the advice of a country girl (*i.e.*, village girl) like Joan. Lords, ladies and priests tried to outwit (ढकन) the country girl by questioning her. But Joan's replies were bold and clever. At last the Dauphin agreed to make use of her. The English were besieging Orleans. Joan would drive them away and raise the siege. She armed herself with a banner of her own device and a sword which lay buried behind the altar of a church. (*Paragraphs 15-17*)

VII. *Joan leads the French army to Orleans and defeats the English. She raises the siege of Orleans. She wins many victories.*

The Dauphin was convinced of Joan's superior powers. He made her the commander-in-chief of his armies. In April, 1429, she led the armics to Orleans. She sent a letter to the English asking them to leave France. She asked them to join with her and go on a crusade to the Holy Land. But the English would not follow her advice. They sent her a taunting reply. They called her a dairy-maid, and asked her to go back to her cows. But words were the only weapons the English fought Joan with at Orleans.

Joan led her armies against the English. The English trembled with fear as they saw the dazzling figure of Joan. They were afraid to strike her. The French attacked the English. The English fled and their forces were broken. Joan received a wound from an arrow and was resting in a vineyard. During her absence, the French general had ordered the soldiers to retreat. When Joan heard this, she at once came back to the field of battle. She planted her standard near the wall of the fort. When her standard touched the wall, she asked the French soldiers to rush onward. The English had been besieging Orleans for seven months. But now within eight days they were compelled to raise the siege and retreat. It was a wonderful victory for Joan. She came to be known as the Maid of Orleans. Her name and fame spread all through France.

(*Paragraphs 18-22*)

VIII. *Joan reaches Rheims with the Dauphin and has the Dauphin crowned at the Cathedral.*

Joan won many other victories over the English. She re-conquered from them Troyes, Chalons and many other places. Joan led the Dauphin and his court to Rheims. At the Cathedral there the Dauphin was crowned king of France as Charles VII. Joan was standing by the king at the time of the coronation. That was the proudest moment of her life. The dream of Joan had come to be true. France had now a crowned king and Joan was satisfied. The king was full of gratitude and wanted to reward Joan. Joan might have got anything for the mere asking. But she did not ask anything for herself. She asked that her native village of

Domremy might be free from taxes. Her prayer was immediately granted. A  
(Paragraphs 23-26)

IX. *Joan attacks Paris but is deserted by the king.*

Joan wanted the king to proceed further and drive the English away from France. But the king with his fools and fops was satisfied with what he had got. He refused to move further. This broke the heart of Joan.

Joan wished to go back to Domremy. But the generals would not let her go. They wanted her to lead them to further victories. Joan was for the first time reluctant. She had done what the voices had told her to do. Now she doubted whether she should go further. Still she went on. After capturing several places, Joan led the army to Paris. But now the king deserted her. He made a secret truce with the enemy and recalled the army. Joan found herself alone. She was helpless. But even after the king's treachery she did not desert the king. For some time she continued to stay in his court. But afterwards she suddenly left it one day. (Paragraphs 27-30)

X. *Joan fights for Compiègne and is taken prisoner and sold to the English at Rouen.*

Though King Charles deserted Joan, She did not desert him. She was always anxious to help him. The town of Compiègne was faithful to the king and was in danger. It was besieged by the Duke of Burgundy who was a supporter of the English. Joan raised an army and went to the help of Compiègne. She fought with the army of the Duke of Burgundy. In the wild rush of battle she was surrounded by the enemy, dragged from her horse and later on taken to the Duke of Burgundy. Joan became a prisoner of the Duke.

King Charles could have easily bought Joan's release from the Duke of Burgundy. But no attempt was made to ransom (मुक्ति के लिये) her. The common people of France mourned for her. But the king did nothing to save her. The Duke of Burgundy sold Joan to the English. The English took her to Rouen and kept her imprisoned in a cage. Thus did Joan become a prisoner of the English. It was the bitterest day in human history since the betrayal of Jesus Christ. Joan came to save France. Yet the very French people sold her to the English. Jesus had been betrayed by his intimate disciple, Judas. Joan, the saviour of France, met the same fate as Jesus, the Saviour of humanity. (Paragraphs 31-35)

XI. *Joan's trial at the castle of Rouen—her judges and their attempts to extract a confession out of her.*

For six weeks Joan was kept at Rouen in an iron cage constantly watched and guarded. Rouen was at that time the headquarters of the English in France.

The French traitors joined hands with the English invaders to put Joan to death. It was a most shameful thing for which the English as well as the French were to blame. A court was formed with sixty-three Frenchmen as judges. The chief judge was Bishop Cauchon, a selfish brute who had sold himself to his English masters. The trial was held at the chapel of the castle of Rouen. The aim of the judges was to make Joan confess that she was inspired not by God but by the Devil. They put all sorts of questions to catch her. But Joan faced her judges with the calm of Socrates and something of his skill. She answered their questions bravely and without confusion. They brought all sorts of charges against her and treated her like a foul criminal. But nothing could frighten Joan. The public trial continued for six days. Then Bishop Cauchon declared that he would examine her in secret in her prison. She was even threatened with physical torture. But it was the only cruelty she was spared. (Paragraphs 36-40)

**XII. (The trial continued.)** *The verdict of the judges—an attempt is made to make Joan submit to the Church.*

After three months the judges gave their verdict. They found Joan guilty of blasphemy, murder, cruelty and lying. They decided to hand her over to the ordinary court of justice and put her to death. But an attempt was made to make Joan submit to the Church. She was asked to obey the Church and save herself. If she pleaded guilty to the charges brought against her and signed a paper to that effect, they would not put her to death. But Joan stoutly refused. She gave a spirited reply. Gilbert Manchon, the clerk, recorded that Joan's final answer was superb (proud).

(Paragraphs 41-44)

**XIII. The fear of the fire at last makes Joan agree to submit to the Church.**

In the prison, Joan's heart gradually began to fail. She waited for the voices, but they did not come. One morning her enemies led her to the fire to die. Bishop Cauchon was present there. A preacher lectured to her. A last attempt was made to make her submit to the Church. The crowd appealed to her to save herself. Joan became afraid of the fire and said that she would obey the Church. Joan signed her name on some papers given to her.

(Paragraphs 45-48)

**XIV. Joan's martyrdom and death.** *Her courage returns. She finds out the lies of her accusers and recants. She is led to the fire and is burnt to death.*

Though Joan had told her judges that she would obey the Church, she was not released. She was again put in prison. The bishops put some lies above her signature and thus forged a confession. They

said that Joan had confessed her guilt. (She had only said that she would submit to the Church). When Joan found it out, her courage returned. She said that she had confessed no guilt; all she had done was in fear of the fire. Next morning, Joan was taken to the market-place of Rouen. Eight hundred English soldiers followed the cart in which Joan was taken to the market-place. Joan cried out, "Rouen ! Rouen ! Am I to die here ?" Preparations to burn her to death were complete. On a platform sat her judges to watch her die. Over the platform Cauchon tied up a list of the charges condemning Joan as a liar and a heretic. A great crowd of people assembled. Joan asked for a cross and an English soldier broke a stick into two and quickly made a cross for her. Up to the very last she expected that some help would come. From the depths of her heart she cried out, "St. Michael ! St. Michael ! St. Michael ! Help !" But no help came. The pathetic scene brought tears in the eyes of many present. The fire was lit. Joan looked out through her tears for the last time on the world. In her last moment her courage came back to her. In the fire, she cried out, "My voices were of God ; they have not deceived me." It was the last thing she said. After her death the ashes were thrown into the Seine by the Bishop of Winchester.

Joan's heroic death made a terrible impression on all. The executioner prayed for forgiveness. A priest cried out in agony of heart. A secretary of the English king exclaimed that they had burnt a saint. Gilbert Manchon wept bitterly and prayed for Joan. But King Charles VII of France did nothing ; he amused himself, while Joan was burning.

Twenty years afterwards, King Charles VII had Joan tried again to save *his dignity*, the dignity of such a thing as he. People said that he had received his throne from a witch. So Joan was found innocent of the charges brought against her and declared to be a great woman.

Joan's death was like the martyrdom of Jesus Christ Himself.

(*Paragraphs 49-57*)

#### Critical estimate

The piece is more a pen-picture of the life and character of Joan than a historical account of the part played by Joan in the Hundred Years' War. There is the historical background no doubt, but the dry details of history do not occupy a prominent place. Arthur Mee has a measure of idealism. He is full of admiration for Joan's sincere religion and selfless love for France. Also he is an artist in words. He has given us some fine and sympathetic pictures from the life of Joan.

The author's reverent admiration for Joan as a divinely inspired heroine moves his readers and touches their hearts to finer issues. The unhappy condition of France in those days, the adverse circumstances under which Joan worked, her glorious career, the lofty patriotism and

saint-like purity of her motives, her deep faith in God and truth, her long-drawn trial and the tragedy of her martyrdom—all these come vividly before our eyes. We bow down in homage to this girl in her teens. We agree with the author that Joan was the greatest martyr since the days of Jesus Christ.

#### Character of Joan

(See *Questions and Answers*.)

#### Notes, Explanations, References, etc.

**The Title—*Joan of Domremy***—The writer gives this name to Joan because she was born in the village of Domremy in France. She is popularly known as Joan of Arc (French, Jeanne D'Arc), Ark or Darc being the family surname. N.B. One authority states that the family name was D'Arc. Joan's father was one Jacques D'Arc. "The family name was Darc, and the name of the Maid of Orleans was, therefore, properly, Jeanne Darc, not Jeanne D'Arc as commonly written, but the latter has sanction of general usage" —*Historians' History of the World*.

For *Domremy* see *Notes* under Paragraph 4.

#### Paragraphs 1-4

**Summary**—Of all the great names of the world, that of Joan of Arc moves us most deeply. She died at the early age of nineteen. But within the last two years of her life she performed deeds that made her famous throughout the world. She inspired France with new confidence and enthusiasm; she struck terror into the hearts of the English; she led armies to the battle-field and won victories. But in the end her enemies captured her and burnt her alive. Her life is one of the wonders of the world. Her achievements seem to be incredible; but every word of the story of her life is true. She was born five hundred years ago in the village of Domremy in France. She burst upon France like a miracle. Her memory is even now an inspiration to all Frenchmen.

**Paragraph 1. Run through**—review hastily; glance over; তাকাতাড়ি ননে বনে ভাবিয়া যাই; চোখ বুলাইয়া যাই। *The great names of the world*—i.e., the names of the great men and women of the world; পৃথিবীর বড় বড় নর-নারীর নাম। *Great things*—great deeds; মহৎ কাজ। *Ever*—at any time; কখনও। *Nothing*—i.e., no deed. *Stir*—move; excite; আলোড়িত করা; উত্তেজিত করা। *The human heart*—the heart of man; মানুষের হৃদয়। *Joan of Domremy*—Joan of Arc, who was born in the village of Domremy in France. *Beyond her teens*—i.e., more than nineteen years; উনিশ বছরের বেশী। *Beyond*—more than; বেশী। *Terns*—years of one's age from thirteen to nineteen; তের হইতে উনিশ পর্যন্ত বয়স। N.B. Joan died before she attained the age of twenty. She was born in 1412 and she died in 1431. *All her greatness came*—i.e., her great deeds were done. *Vivid*—bright; full of glorious activities; প্রাণবান; সৌরবয়; কীর্তিতে উজ্জ্বল। *Two short, vivid years*—These were the last two years of her life—from

seventeen to nineteen (1429-1431). N.B. Joan saw 'visions' and heard 'voices' when she was about thirteen years old. She started in her mission to the Dauphin's court in 1429. From the year 1429 to 1431, the year of her death, she led a heroic life. *Made herself*—i.e., became by her deeds. *Wonder*—object of wonder ; বিস্ময়ের বস্তু। *Made.....world*—i.e., performed deeds which astonished the world.

*She never lived.....the world*—Expl. This passage is from the story of *Joan of Domremy*. Here the author speaks of the greatness of Joan of Arc. The story of Joan is the most stirring in the history of man. But it is remarkable that she did not need a long life to achieve her greatness. She lived for only nineteen years. And her activities were limited to the last two years of her life. But in those two brief years, full of glorious activities, Joan performed deeds that astonished the whole world. She led armies and won great victories over the English invaders. She inspired hope and confidence in the hearts of Frenchmen, her own people.

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**Paragraph 2.** *Startled*—took by surprise ; astonished ; চকিত করিলেন ; আশ্চর্য্যাবিত করিলেন। *France and England too*—Before Joan's rise France had suffered many defeats and England had won many victories. But when Joan came, she led the French armies to victory after victory. Both the French and the English were astonished at the turn of affairs. *Dismay*—consternation ; fear ; ভয়। *Struck dismay to*—i.e., affected with terror ; ভীতিবিস্ত্রন করিয়াছিলেন। *Kings*—king of England who was being defeated, also king of France who was too timid and did not want to fight. Her martial spirit caused much nervousness to the timid French king, Charles VII. *Lifted up*—raised up, i.e., filled with courage and hope ; লাগাইয়া উত্তেজিত, অর্থাৎ সাহস ও আশার পূর্ণ করিলেন। *Common people*—the ordinary people of France ; জনগণের জনসাধারণ। *Led*—guided ; পরিচালিত করিয়াছিলেন। *Armies*—French armies. *Gained*—won ; লাভ করিয়াছিলেন। *Victories*—successes in battle ; বিজয়। *She led..... victories*—Joan of Arc put herself at the head of French armies and won glorious victories over the English invaders. (For details, see *Introduction*—Joan's life.) *Her country*—France. *Misery*—wretchedness ; distress ; দুর্দশা ; দুর্গতি। The misery of France consisted in the fact that half of France was occupied by the English invaders and the English were killing Frenchmen and plundering their property. N.B. "From 1418 to 1422 the depopulation was frightful. The history of those dismal years runs in a murderous circle" (*Historians' History of the World*). *Hope*—of victory ; জয়ের আশা। *Confidence*—firm trust ; দৃঢ় বিশ্বাস। *She...confidence*—The French had lost confidence in their powers, they had lost hope of driving away the English. Joan gave them hope and inspired them with confidence.

*Reward*—recompense ; পুরস্কার। N.B. Arthur Mee is ironical and indignant. The word 'reward' is here used ironically. Frenchmen ought

to have rewarded Joan for what she did for them. But they put her to death instead. That was the reward they gave her. *They*—Frenchmen. *Took*—captured ; বন্দী করিল। The soldiers of the Duke of Burgundy captured Joan at Compiègne. These soldiers were Frenchmen. *Matchless*—incomparable ; without an equal ; অতুলনীয়। *This matchless girl*—i.e., Joan. *Put.....fire*—condemned her to die by fire ; আঙনে পুড়িয়া মরার শাস্তি দিল। It was the custom in those days to put heretics (i.e., those who did not submit to the Church) to death by fire. We shall see later on that Joan was judged by a tribunal of French clergymen. They found her guilty of heresy (ধর্মবিরোধিতা) and condemned her to death by burning. *Sat round her*—i.e., were present and watched her. The French priests, who condemned Joan and the Burgundian allies of the English (these were Frenchmen), were present at the scene of Joan's execution. Many Englishmen were also present. (See *Notes* on Paragraph 52.) *Sat.....burned*—i.e., they made no attempt to save her.

*And as a reward.....burned*—Expl. This passage occurs in the story of *Joan of Domremy*. Arthur Mee is indignant at the ingratitude which Joan received from Frenchmen, her own people. Joan served her country well. France was being repeatedly defeated by the English invaders. Half of the country was under English control. The French felt weak and hopeless. But Joan inspired new confidence. She led the French armies to battle and won many victories over the English. She deserved a rich reward from her countrymen. But, instead of that, Frenchmen (Burgundian allies of the English) captured Joan and sold her to the English. A court of French clergymen (পাদ্রী) judged her and condemned her to die by fire. And when she was being burned to death, Frenchmen enjoyed the scene. None tried to save her.

**N.B.** Note the tragic irony of Joan's life. She deserved the highest honour and reward from Frenchmen, her own people. Instead, she was punished by them with death.

**Paragraph 3.** *It*—i.e., the story of Joan's life. *Unbelievable*—that which cannot be believed ; incredible ; অবিশ্বাস্য। *Thrilling*—sensational ; exciting ; রোমাঞ্চকর। *Adventure*—daring enterprise ; সাহসিক কৰ্ম ; বিপদ-মহল কার্য। *The most thrilling adventure*—The story of Joan of Arc is the most sensational story of daring deeds recorded in history. N.B. Simon Luce, the learned French historian, observed that the story of Joan's career "is the most marvellous episode in our history and in all histories."

*Pathetic*—exciting pity or sadness ; করুণ। *Tragedy*—sad event ; calamity ; দুঃখময় ঘটনা। The word, *tragedy*, is generally used to mean "a drama with unhappy ending". *The most pathetic tragedy*—The story of



Joan is one of the saddest stories of the world and excites our deepest pity. The writer refers to the betrayal and death of Joan. *Incredible*—not worthy of belief; unbelievable (*i.e.*, the facts of Joan's life are so uncommon that it seems difficult to believe them); অবিশ্বাস্য। *Fact*—event; ঘটনা। *In the story.....Europe*—in the history of Europe for a thousand years; বাজার বছরের ইউরোপের ইতিহাসে। *Every word of it*—*i.e.*, every detail of the story; এই কাহিনীর প্রত্যেকটি শব্দটিনাটি বিবরণ।

*It is the most.....is true*—**Expl.** This passage occurs in the story of *Joan of Domremy*. The story of Joan's life and death is one of the greatest stories of the world. An ordinary village girl, Joan, suddenly rose to be the leader of France. Her rise and her daring deeds are highly sensational. Her death by burning is one of the saddest events of the world. And it excites our deepest feelings of pity. The facts of her life are uncommon. So it may seem to be difficult to believe them. If we study the history of Europe for the last thousand years, we cannot find a parallel to the story of Joan. But still the story is true. Every detail of it is founded on established facts, facts proved by the official records of France.

*Village maid*—country girl; গ্রাম বাসিনী। *This village maid*—*i.e.*, Joan. *Every fact*—*i.e.*, every detail; প্রত্যেকটি শব্দটিনাটি বিবরণ। *Oath*—solemn statement with an appeal to God as witness; শপথ। In a judicial court one has to take a solemn oath that nothing but truth would be told. *Solemn oath*—*i.e.*, oath taken in the name of God; ঈশ্বরের নামে শপথ। *Every fact.....oath*—At the time of her trial, Joan and some witnesses were asked questions about her past life and these questions were answered on oath. Thus all the details of her life are proved on oath. N.B. As Mark Twain writes in his translation of "Personal Recollections of Joan of Arc": "*It is the only story of a human life which comes to us under oath*, the only one which comes to us from the witness-stand."

*Archives*—"Place in which public records are kept or records so kept" (C. O. D.); সরকারী দপ্তরখানা; সরকারী দলিলপত্রাদি। *Witness*—সাক্ষী। *Truth of it*—truth of the story of Joan. *The archives.....it*—The truth of the story of Joan's life may be proved from the old public records of France. N.B. There are public records of the trial of Joan of Arc in 1431 and of her rehabilitation in 1456. These records were first published in France by Quicherat in 1841. *Wondrous*—wonderful; astonishing; বিস্ময়কর। *Miracle*—marvel; অলৌকিক ব্যাপার। *As if.....read*—Joan's life is a marvel of history. It is, as it were, a story written by God Himself for the benefit of man. Such uncommon things can happen only under God's direct guidance. The idea is that Joan was inspired by God to do the marvellous deeds of her life.

**Paragraph 4.** *God.....world*—*i.e.*, Joan was born. *Five hundred years ago*—The date of Joan's birth is generally accepted as the 6th January, 1412. N.B. "The birth year of Joan is not known with

certainly, all evidence proves that it was in 1410-1412" (*Andrew Lang*). As to birthday of Joan, it is said that on the night of the Epiphany (January 6) when men celebrate the advent of Christ, Joan was born. *Domremy*—a village in France on the banks of the river Meuse. It is situated near the town of Vaucouleurs on the borders of Lorraine and Champagne. The village occupies a pleasant site and has been thus described by Mark Twain: "The situation was beautiful. From one edge of the village a flowery plain extended in a wide sweep to the river—the Meuse; from the rear edge of the village a grassy slope rose gradually, and at the top was a great oak forest." *The Meuse*—is a river which rises in the Langres plateau in France and flows into the North Sea through Belgium and Holland.

*He—i.e., God. He.....Him—i.e., Joan died*; she was heaven-sent, so she returned to God. *In nineteen years—i.e., at the age of nineteen.* The date of Joan's death was 30th May, 1431. *Came.....history—i.e., began to influence the course of human history.* The reference is to Joan's taking part in France's war with England. *Heavenly—divine*; স্বর্গীয়। *Vision—thing seen in trance*; "supernatural or prophetic apparition"; ন্যায়ী অবস্থায় দৃষ্ট বিষয়; অলৌকিক দর্শন। The references is to the visions of saints that Joan saw and which urged her on to fight for her country's freedom (See Paragraph 8). N.B. "She had visions.....she really believed that she heard voices which spoke to her and came from no human lips"—*Anatole France*.

*Burst upon—appeared suddenly upon*; হঠাৎ আবির্ভূত হইলেন। *Miracle*—"Marvellous event due to some supernatural agency" (*C.O.D.*); অলৌকিক ঘটনা।

*She came...a miracle—Expl.* This passage occurs in the story of *Joan of Domremy*. Joan's life is a very wonderful thing. She lived for only nineteen years. But in this short period she changed the whole course of her country's history. She was a village girl and lived a quiet life in her native village. In the ordinary course, her name would not have appeared in history. But she used to see visions of saints and hear their voices. They urged her on to fight for her country's freedom. Her whole life was changed. She clothed herself in male dress, led armies to battle and won victories over the English. She freed a great part of France from the English invaders. Her sudden and great rise was a very uncommon event. From an ordinary village girl, she became the leader of France. It was such a wonderful thing that Joan seemed to have been sent by God to save France.

*Its memory—the memory of France (i.e., the French people)*; স্মরণীয় দেশের স্মৃতিতে। N.B. Napoleon made Joan the symbol of French patriotism. *At this very hour—even at the present time.* Though more than five hundred years have passed, Joan is still remembered by her countrymen. *Inspiration—divine influence*; elevating influence; ঈশ্বরী প্রেরণা; উচ্চ প্রেরণা। *Dream—"person of dreamlike goodness"* (*C.O.D.*);

যশ্রে দৃষ্টে ব্যক্তির তার উচ্চতর সঙ্গত। N.B. Things seen in a dream appear to be much better than those met with in real life.

*She lives.....a dream—Expl.* This passage occurs in the story of *Joan of Domremy*. Joan lived in France more than five hundred years ago. But she performed daring deeds that have made her name immortal. Even now her countrymen remember her name with great respect and enthusiasm. Her memory inspires their hearts with patriotism. She appears to them like a thing seen in a dream—a thing of ideal beauty and nobility.

**Grammar, etc.—Human (adj.): humanity (n).** Note the distinction between *human* (pertaining to man) and *humane* (kind). *Vivid (adj.): vividness (n); vivify (vb).* *Pathetic (adj.); pathos (n).* *Miracle (n); miraculous (adj.).*

ব্রাহ্মণ্য—আমরা যদি পৃথিবীর শ্রেষ্ঠ নরনারীর নাম মনে মনে ভাবিয়া যাই এবং মানুষ এ যাবৎ যাহা কিছু বড় কাজ করিয়াছে, সেগুলির কথা চিন্তা করি, তাহা হইলে Domremy গ্রামের Joan-এর কাহিনীর মত আনন্দের হৃদয়ে উদ্ভীষ্ট করিতে পারি এমন কিছুই ঘূঁড়িয়া পাইব না। Joan উনিশ বছরের বেনী বাচ্চিয়া থাকেন নাই এবং তাঁহার যাহা কিছু গৌরব, স্বপ্ন ছুইটি প্রাপ্যত (কীর্তি-উজ্জ্বল) বৎসরের মধ্যে দেখা দিয়াছিল; কিন্তু ঐ দুইটি বৎসরের মধ্যেই Joan নিজের পৃথিবীর এক পরম বিদগ্ধ রূপান্তরিত করিয়াছিলেন।

তিনি হ্রাসকে এবং ইংলণ্ডকে চমকিত করিয়া দিয়াছিলেন; তিনি রাক্ষসের হৃদয় ভীতিবিহীন করিয়া দিয়াছিলেন এবং জননাধারণের হৃদয় জাগাইয়া তুলিয়াছিলেন; তিনি দৈত্যবাহিনীকে যুদ্ধক্ষেত্রে পরিচালিত করিয়াছিলেন এবং বড় বড় সন্ন্যাস করিয়াছিলেন; তিনি তাঁহার বেশকে ভূগতি হইতে টানিয়া তুলিয়াছিলেন এবং ইহার অন্তরে আশা ও আত্মবিশ্বাস আনিয়া দিয়াছিলেন; এবং পুরুষ-স্বরূপ তাঁহার স্বদেশবাসীরা এই অতুলনীয় বালিকাকে ধরিয়া নিরাশ্রয় পুড়াইয়া নারিগাছিল এবং যখন তিনি পুড়িয়া মরিতেছিলেন, তখন তাহার দেহী আত্মার চারিদিক ঘিরিয়া দিয়া ছিল।

ইহা ইতিহাসের সর্বাপেক্ষা অবিদ্যাত কাহিনী—পৃথিবীর সর্বশ্রেষ্ঠ কাহিনী, সর্বাপেক্ষা রোমাঞ্চকর বীরত্বের কাহিনী (সাহসিক কৰ্ম), সর্বাপেক্ষা করণ বিষাদপূর্ণ ঘটনা, ইউরোপের গত সহস্র বৎসরের ইতিহাসের সর্বাপেক্ষা অবিদ্যাত ঘটনা—অথচ ইহার প্রত্যেকটি কথা সত্য। এই গ্রীষ্ম বালিকার জীবনী ইতিহাসের একমাত্র জীবনী যাহার প্রত্যেকটি ঘটনাটি বিবরণ ঠিকরূপে নামে শপথ দ্বারা সত্য বলিয়া প্রমাণিত। ফরাসী দেশের নরকারী পশুরাণা ইহার সত্যতার নাকী (অর্থাৎ এই কাহিনী যে সত্য, তাহা ফরাসীদের নরকারী পশুরাণার কাণ্ডগোল হইতে প্রমাণ করা যায়); এই বিদগ্ধকর কাহিনীতে আমরা একটি অলৌকিক ঘটনা প্রত্যক্ষ করি; আনন্দের মনে হয়, যেন স্বয়ং ভগবানের হস্ত মানুষের শিকার জন্ত এই কাহিনী লিপিবদ্ধ করিয়া রাখিয়াছে।

পাঁচশত বৎসর পূর্বে ভগবান Joan-কে এই পৃথিবীতে Meuse নদীর তীরে Domremy নামক গ্রামে পাঠান (অর্থাৎ পাঁচশত বৎসর পূর্বে Joan-এর জন্ম হয়), তিনি (ভগবান) তাঁহাকে (Joan-কে) উনিশ বৎসরের মধ্যেই পুনরায় নিজের কাছে ফিরাইয়া লন (অর্থাৎ উনিশ বৎসর বয়সে Joan-এর মৃত্যু হয়)। একটি স্বর্গীয় বস্ত্রের মধ্যে দিয়া (একটি স্বর্গীয় স্বপ্নের অমুপ্রেরণাতে) Joan আমাদের মানবোচিত্রের উপস্থিত হইয়াছিলেন। একটি অলৌকিক ঘটনার মত Joan

নরং প্রেরণা এবং যন্ত্রের ব্যবহৃত হইলেন। আর এই মুহূর্ত্তেও ফরাসীদেশের দৃতিতে Joan

**Summary**—When Joan was **Paragraphs 5-6**

two French parties in France and the France was disunited. There were Half of France had been conquered by the fighting with each other. French parties joined the English. The king of France. And one of the son was a coward. They did nothing to save France. was mad. His often came upon French villages and burned and plunderish soldiers her childhood, Joan heard stories of the war between the English. In the French. She was eight years old when France had to submit to and rule of an English king, Henry V. She was ten when Henry V died.

**Paragraph 5. Came**—was born ; **ছিন্নপ্রস্থ করিয়াছিলেন। Torn to pieces**—broken into parts ; **খণ্ডে খণ্ডে বিভক্ত। Since**—i.e., after that time ; **সেই সময়ের পর। Has been torn since**—has been split into parts since the days of Joan. Since Joan's day, France had often to fight with invaders and has been torn to pieces many times. Mention may be made of the Franco-Prussian War of 1870 and the Great War of 1914-18 and the second Great War that is going on now. **The France of Joan**—France at the time of Joan ; Joan-এর সময়কার ফরাসীদেশ। **From within**—and not merely from outside. Internal quarrels amongst Frenchmen divided France in Joan's time and this helped English to invade and conquer a part of France. The English were supported by one of the French parties—the Burgundians. N.B. At that time there were two factions in France. These were known as the *Burgundians* and the *Armagnacs* and were respectively headed by the Duke of Burgundy and the Count of Armagnac. The Burgundians helped the English. (For an account of these factions see *Introduction—History of the Hundred Years' War*).

**She came...from within—Expl.** This passage occurs in the story of *Joan of Domremy*. Arthur Mee here speaks of the time when Joan of Arc was born. At that time, the condition of France was very unhappy. France was broken up into parts. There were two political parties in France known as the Burgundians and the Armagnacs. They were fighting with each other. England invaded France. And one of the factions—the Burgundians—helped the English. Half of France was conquered by England. After the time of Joan, France has often been conquered and parts of France occupied by foreign invaders. But the misfortune of France in Joan's time was due to a different cause. France's defeat in Joan's time was due to internal quarrels. One of the political parties of France supported and helped the English invaders.

[Add a note on as *France has been torn since.*]

**Our King Harry**—i.e., King Henry V of England, (born 1387, died 1422). He was the eldest son of Henry IV, became king in 1413. In October 1415, he won a brilliant victory over the French at Agincourt. Between 1415 and 1420, Henry V conquered a large part

of France. In 1420, the French king, Charles VI, sent of France Henry the Treaty of Troyes by which Henry was, <sup>as</sup> Henry married and recognized as the future heir to the French throne in 1422 and left an infant Catherine, daughter of Charles VI, to be married to Henry. In his earlier days, son, Henry VI. *Harry*—colloquial Shakespeare's *Henry IV* (Parts I and II). (For details see the war with France. *Love to think of him those times*—in those victories over the French and established the—because he was king in France. *Glow*—(1) splendour; brightness; supremacy; (2) enthusiasm; emotional fervour; উৎসাহ; উজ্জ্বলতা।

*Shakespeare*—the greatest poet and dramatist of England. He lived from 1564 to 1616. He wrote tragedies, comedies and historical plays. Some of his famous plays are *Hamlet*, *Macbeth*, *Othello*, *King Lear*, *Romeo and Juliet*, *Twelfth Night*, *Merchant of Venice*, *As You Like It* and *The Tempest*. The greatest of his historical plays is *Henry V*. *Henry V* is Shakespeare's ideal king and warrior. With the glow..... him—with the splendour and romantic halo which Shakespeare has given to the character of Henry V. N.B. Henry V is the king "whose glory Shakespeare is never weary of praising and extolling" (Smeaton). *Fine speeches*—noble speeches that Henry V made. The author refers to some of the speeches of Henry V in Shakespeare's play. (See, for example, the spirited speeches of King Henry in Act II, Sc. ii; Act III, Sc. i; Act IV, Sc. i & Sc. iii). *Quenchless*—that which cannot be quenched or extinguished; অনিরুদ্ধ। *This land*—i.e., England. *This realm*—this kingdom, i.e., England. *His.....England*—the great love of Henry V for his England; his country and kingdom—the love which burnt within him like an inextinguishable fire. *This land, this realm, this England*—These words are an echo of Shakespeare's *Richard II* (Act II, Scene i, ll. 50-51) where John of Gaunt says—

"This blessed plot, *this earth, this realm, this England*,  
This nurse, this teeming womb of royal kings."

N.B. The whole speech of John of Gaunt is full of patriotic fervour and should be read by students. *Nor never*—The double negative here makes a strong negative and not an affirmative. The commoner expression would be 'nor ever'. *Conqueror*—victor; বিজিত। *Lie..... conqueror*—i.e., be conquered by any conqueror; কোনও বিজয়ী বীরের দ্বারা

ত অর্থাৎ বিজিত হইবে না। *That.....conqueror*—England has ever remained free. It has never been conquered in the past nor will ever be conquered in future. The quotation is taken from Shakespeare's *King John*, Act V, Sc. vii; it is spoken by the Bastard.

N.B. The speech of the Bastard concludes the play of *King John* (Act V, Scene vii) and is quoted below—

This England never did, nor never shall,  
Lie at the proud foot of a conqueror,  
But when it first did help to wound itself.  
Now these her princes are come home again,  
Come the three corners of the world in arms,

And we shall shock them. Nought shall make us rue,  
If England to itself do rest but true.

The author quotes the words to illustrate the spirit of English patriotism which Henry V possessed to a high degree.

**N.B.** But it is not true to say that England had never been conquered in the past. The Romans, the Anglo-Saxons, the Danes, the Normans had on successive occasions conquered England.

*But let us etc.*—After describing the condition of England in those days, the author turns to describe the condition of France. He wants to emphasize the contrast between the two countries. England was full of joy and prosperity, while France was disunited, defeated and humiliated. *In those days of Agincourt*—at the time (1415) when the battle of Agincourt was fought. Agincourt is the name of a village in France. Here on October 25, 1415, the English under Henry V defeated the French.

*Stricken*—afflicted with grief, (here) defeated and humiliated ; *পীড়িত, (এখানে) পরাজিত ও নিঃশীত*। *Her English kings*—Since the great victories of Edward III, a large part of France had been in the possession of the English kings (i.e., Edward III, Richard II, Henry IV and Henry V.)

*France.....kings*—The sense is this : France was defeated at the battle of Agincourt. From that time on her sufferings there is a special had to acknowledge English kings as her masters. By this treaty the reference to the Treaty of Troyes (1420) as the regent and the future English king, Henry V, was recognized (Hundred Years' War). *Humiliation of France.* (See *Introduction*—*বাসীরাশি ; অপমান*। *Valley of humiliation*—indignity ; degradation—*অভিশাপ*। *Humiliation is here*—compared to a low valley and France is represented as falling deep down into it and lying there. *Deep.....humiliation*—i.e., deeply humiliated ; *অতিশয় অবমানিত*। *That beautiful land*—i.e., France. *Deep.....land*—i.e., France had been defeated. The people were full of sadness and despair. Their national pride was humbled.

*But let us think.....beautiful land*—**Expl.** This passage occurs in the story of *Joan of Domremy*. The author here describes the condition of France at the time when Joan was born. There was war between France and England. The English had already occupied some provinces of France in course of the Hundred Years' War. The English king, Henry V, invaded France and defeated the French at the Battle of Agincourt. Henry V also won other victories. France had to submit to the English king as her lord and master. That was a time of great humiliation for France. France was a beautiful country. But she lost her freedom. She was in deep despair. Her national self-respect was wounded and humbled.

[Add notes on *Agincourt* and *valley of humiliation*.]

*Her own king*—King Charles VI of France. He ruled from 1380 to 1422. He became mad in August, 1392. The government of France

was conducted by the nobles. This gave rise to the bitter factional quarrels between the two parties—Burgundians and Armagnacs. *His son*—Charles the Dauphin, who afterwards became Charles VII of France. He reigned from 1422 to 1461. *Was worse than mad*—He was a fool and a fop. He was pleasure-loving and weak. He cared nothing for France. So he is described as being worse than mad.

N.B. Charles VII won the esteem of his subjects in the latter part of his reign. He acquired the title, "Charles the Victorious". But during the early part of his career, "he showed spirit only for his own pleasures and a sort of dull apathy in matters of state and in the face of peril....."  
—*Historians' History of the World*.

*Her people*—the people of France ; *দ্বাদশের জনসাধারণ*। *Split*—broken up ; divided ; *বিচ্ছিন্ন*। *Groups*—parties ; factions ; *পক্ষ*। There were two factions in France known as the *Burgundians* and the *Armagnacs*. They respectively followed the Duke of Burgundy and the Count of Armagnac. *The foe*—the enemy, namely, the English ; *বৈরী অর্থাৎ হিংস্রাধিকারী*। *Hated the foe*—The Burgundians and the Armagnacs—the two French political parties—hated each other more than they hated the English enemy. They continued their civil war which made it easy for Henry V to conquer a large part of France. Later on, the Burgundians allied as *foes* with the English and acknowledged Henry V and his heirs France. *of France*. *Paris*—i.e., the people of Paris, the capital of France. The Burgundians massacred the Armagnacs in Paris (1418). fled to Bourges. *to the masters of Paris*. The Dauphin, a boy of 16, *greeted* ; welcomed ; *স্বাগত জানাইল*। *The English king*—i.e., Henry V. *of France*—i.e., Northern France where the Burgundians were powerful. *Allied itself with*—combined with ; *মিলিত হইল*। *The invader*—i.e., King Henry V of England.

N.B. "In 1420 the *Treaty of Troyes* was signed between Henry and his French allies, by which the foreign invader assumed the new character of the partisan of the Burgundian faction. By it, Henry was to marry Catherine, the daughter of the mad king, Charles VI, and to govern France, as regent, for the rest of his father-in-law's life. On Charles's death, Henry and his heirs were to succeed to the French throne..... So bitter was the feeling against the Dauphin that a large number of Frenchmen, and most Parisians, gladly welcomed the victor of Agincourt as their ruler"—*Tout*.

But "we must not suppose that the Parisians easily admitted the foreigner ; but extreme lassitude and inexpressible suffering made everyone only too happy to find a pretext for a settlement with Henry"  
—*Historians' History of the World*.

Page 75. *The king's son*—Charles the Dauphin, son of King Charles VI of France. *Heir to the throne*—rightful successor to the throne of France ; *রাজ্যের নিয়োগনের উত্তরাধিকারী, অর্থাৎ রাজ্যের উত্তরাধিকারী রাজা*। N.B. Charles the Dauphin was the eldest surviving son of Charles VI and Isabella of Bavaria. So he was the rightful heir to the throne of France. But by the Treaty of Troyes Charles VI had disinherited the Dauphin and

declared Henry V and his successors the heirs to the throne of France. In spite of this treaty, Henry's claim had no legal validity in France, where according to the Salic law, no one could claim the throne by virtue of relationship through a female line. So King Henry V, as the son-in-law of Charles VI, had no right to supersede the claims of Charles the Dauphin.

*Poltroon*—spiritless coward ; ভীত কাণ্ডকার। He was "weak in body, pale of figure, of small courage and ever in fear of violent death" (*Historians' History of the World*). *Court*—body of persons waiting upon a king ; দ্বারদরবার। *Court* also means 'king's palace' (দ্বারবাড়ী)। Charles the Dauphin lived in Chinon and held his court there. He himself was a coward and his courtiers were all cowards.

*Bled to death*—i.e., shed blood and die ; রক্তস্রাব হইয়া মরা। *Would... nothing*—France was being plundered and ruined by the English. It was like bleeding to death. The Dauphin and his courtiers saw this, but they were quite indifferent. They made no attempt to save France. They were all cowards. They cared only for their personal comforts. *It*—i.e., the court (the selfish pleasure-loving courtiers). *It could eat..... sleep*—i.e., as long as the courtiers could live comfortably, they did not care what happened to France.

Paragraph 6. *The life of France*—i.e., the life of the French people ; ফরাসীজাতির অধিবাসীদিগের জীবন। *Swayed*—moved ; oscillated ; ঢুলিতেছিল। *The life.....that*—i.e., the life of the French people became very much unsettled ; there was no fixity or security in it ; it was constantly in danger. *As the life of an army sways*—The life of an army is always uncertain and disturbed. The idea is this : The life of a nation is generally quiet and settled in peace-time. But France was divided into armed camps. So her life was constantly disturbed like that of an army. "The fortune of the struggling parties was left to events—to chance. *Conquerors and conquered pursued and fled, rolling like destructive waves over the necks of a prostrate and ruined people*" (*Historians' History of the World*). *Men-at-arms*—soldiers, specially heavy-armed and mounted soldiers ; সৈনিকদল, বিশেষতঃ বর্দীবৃত্ত ও ভারী অস্ত্রে সজ্জিত আরারী সৈনিকদল। Here English soldiers are meant. *Burst on*—সuddenly come upon ; হঠাৎ আসিয়া উপস্থিত হইত।

*Pillaging*—plundering ; লুণ্ঠন করিয়া। *Sacking*—plundering ; লুণ্ঠন করিয়া। Both *pillage* and *sack* mean the same thing, namely, "to plunder especially in war" Both the words are here used for the sake of emphasis. N.B. "Many regions were depopulated ; in many the wild wood had overrun the cultivated soil ; in others agriculture could only be practised near castles and walled towns"—*Andrew Lang*.

*Watch*—keep guard ; পাহারা দেওয়া। *Church tower*—tower on the top of the church ; গির্জার বুরুজ। This would be the highest spot available in the villages to watch the movement of soldiers. "At Domremy all lived in perpetual alarms. There was always a sentinel on the church



tower" (*Anatole France*). *Tower*—"tall usually equilateral or circular structure, often forming part of church or other large building" (*C.O.D.*)

*The soldiers*—English soldiers. *High-road*—main road ; প্রধান রাস্তা। *High-*

*road to Germany*—main road leading from France to Germany. *Dom-*

*remy*—See *Notes* on Paragraph 4. Historians have recovered from old

documents many particulars of the troubles of the village of Domremy

between 1419-1428. *Her father's field*—Joan's father, Jacques Darc,

was a peasant proprietor of Domremy. Joan often worked in her

father's field and tended her father's flocks of sheep. *Flocks*—of sheep ;

ভেড়ার পাল। *Herd*s—of cattle ; গোমহিষাদির পাল। *Sewing*—doing needle-

work ; সেবারে কাজ। Joan specially excelled in needlework. At the

time of her trial she had said that she could challenge all the ladies of

Rouen to sew like her. *By the window*—by the side of the window ;

জানালার পাশে। Joan was a very dutiful child. She used to help her

father and mother. *Embroideries*—ornamental needlework ; সুন্দর হস্তশিল্প ;

চিকণের কাজ। *Embroidery* is "the art of producing ornamental patterns

by means of needlework on cloth etc." *For the church*—It was a custom

with the Roman Catholics to prepare tapestries and lacework and to offer

them for the decoration of the "abode of God"—the church. *Tales of*

*war*—stories of the war between England and France ; যুদ্ধের কাহিনী। Her

mother might have told her the stories of war. *Delivered*—handed

over ; made over ; প্রদত্ত ; সমর্পিত। *English king*—Henry V. *When.....*

*king*—The reference is to the Treaty of Troyes made in 1420. By this

treaty, Henry V was recognized as the regent and the future king of

France. Thus this treaty made France over to the English king. Joan

was born in 1412 ; at the time of this treaty she was eight years old

(See *Introduction—Hundred Years' War* and *Notes* on Paragraph 5).

*Ten—i.e.,* ten years old. *Henry died*—Henry V died in 1422 at Vincen-

nes in France. *An English child—i.e.,* Henry VI. He was a baby

nine months old when Henry V died. He was the son of King Henry V

of England by Princess Catherine, daughter of the French king, Charles

VI. *Supreme*—highest ; সর্বপ্রধান। *Supreme lord—i.e.,* king ; রাজা। N.B.

Soon after the death of King Henry V of England, the French king,

Charles VI, also died. By the terms of the Treaty of Troyes, Henry

VI (Henry V's infant son) was at once proclaimed king of France. His

uncle, the Duke of Bedford, ruled France in his name. The Burgundian

party acknowledged Henry VI as king of France. But the Armagnacs

looked upon Charles the Dauphin, the son of Charles VI, as the

legitimate king of France.

*Grammar, etc.—Stricken*—past participle of *strike*, but the form is

now obsolete ; *struck* is the form now in use. *Humiliation* (n.) ;

*humiliate* (vb.) ; *humiliating* (adj.). *Embroidery* (n.) ; *embroider* (vb.).

বঙ্গানুবাদ—Joan যখন ফ্রান্সে জন্মগ্রহণ করেন, তখন ফ্রান্স ছিল ছিন্নভিন্ন ; তাহার পরেও

ফ্রান্স অনেকবার ছিন্নভিন্ন হইয়াছে ; কিন্তু Joan-এর সময়ের ফ্রান্স ভিতর হইতে ছিন্নভিন্ন

হইয়াছিল। আমরা আমাদের সেই সময়ের রাজা Harry-র কথা ভাবি ; Shakespeare নিঃ

প্রতিভার দীপ্তিতে তাঁহাকে ( রাজা Harry-কে ) যে ভাবে প্রাণোদ্ধান করিয়াছিলেন, সেই ভাবেই তাঁহার নথকে ভাবিতে আমরা ভালবাসি ; তাঁহার (Harry-র) হৃদয় বহুতাবলী এবং এই দেশ, এই রাজ্য, এই ইংলণ্ডের প্রতি তাঁহার যে অনির্বাণ ভালবাসা ছিল, তাহার কথা মনে করি—এই দেশ যাহা কখনও কোন গর্বিত বিজেতার পদতলে হুটাইয়া পড়ে নাই বা কখনও পড়িবে না। কিন্তু একবার Agincourt-এর সময়ের ফ্রান্সের কথাও মনে করিয়া দেখা যাক। পরাজিত ও নিপীড়িত ফ্রান্স তাহার ইংরাজরাজগণের পদতলে পড়িয়াছিল। সেই হৃদয় দেশ অপমানের গভীর গহ্বরে পতিত হইয়াছিল। তাহার ( ফ্রান্সের ) নিজের ( দেশের ) রাজা ছিলেন পাগল এবং রাজপুত্র ছিলেন পাগলেরও অধম। তাহার জনসাধারণ দুইটি দলে বিভক্ত ছিল ; ইহার দেশের নাশাধার শত্রু ইংলণ্ডকে যতখানি ঘৃণা করিত, তাহা হইতেও বেশী ঘৃণা করিত নিজের পরস্পরকে। ইহার ফলে Paris নগরী ইংরাজ রাজাকে অভ্যর্থনা করিয়া লইল এবং অর্ধেক ফ্রান্স আক্রমণকারীর ( ইংরাজরাজের ) সঙ্গে যোগ দিল। ফ্রান্সের সিংহাসনের উত্তরাধিকারী ফ্রান্সের রাজপুত্র ভীরু কাপুরুষের স্তায় তাঁহার পরিবদবর্গকে লইয়া কাল কাটাইতেছিলেন ; রক্তমোক্ষণ ফ্রান্সের মৃত্যু হউক—তাহাতেও তাঁহাদের ক্রক্ষেপ নাই ; তাঁহারা নিজেরা খাইতে, পান করিতে ও ঘুমাইতে পারিলেই সন্তুষ্ট।

তাই তখনকার ফ্রান্সের অধিবাসীদিগের জীবন একটি সেনাদলের জীবনের স্থায় কেবল এমিক ওমিক চলিতেছিল। অস্ত্রশস্ত্রে সজ্জিত অঝারোহী ( ইংরাজ ) দৈন্তগণ সহসা ( ফ্রান্সদেশের ) নগর ও গ্রামে আসিয়া উপস্থিত হইত এবং শেগুনি লুটপাট করিয়া চলিয়া যাইত। বালকগণ সারাদিন গির্জার বুদ্ধ ( চুড়া ) হইতে পাহারা দিত এবং ইংরাজ দৈন্ত আসিতেছে কি না তাহা লক্ষ্য করিয়া দেখিত। জাগ্রদিতে যাইবার প্রধান রাস্তার উপরে Domremy গ্রাম অবস্থিত ছিল। Joan যখন তাঁহার বাবার মাঠে বসিয়া মেঘ বা গোরু চরাইতেন, তখনই তাঁহার মায়ের সঙ্গে জানালার পাশে বসিয়া সেলাই করিতেন ও গির্জার জন্ত নানারূপ হট্টকর্ম ( ষড়যন্ত্রকারী ) প্রস্তুত করিতেন, তখন তিনি বুদ্ধের নানা কাহিনী শুনিতেন। ফ্রান্স যখন ইংরাজরাজের হস্তে সমর্পিত হয়, তখন তাঁহার ( Joan-এর ) বয়স ছিল আট ; Henry যখন সারা যান এবং একজন ইংরেজ শিশুকে ফ্রান্সের সর্বময় কর্তারূপে রাখিয়া যান, তখন Joan-এর বয়স ছিল দশ।

### Paragraphs 7-8

**Summary**—Joan loved France deeply. The churches of France, the heroes and saints of France—all these appealed to her deeply. She heard the stories of the saints and believed in them. She saw visions of saints and heard their voices. The voices one day told her that she was to save France. She was to go to the Dauphin, save him from his evil court and crown him king at Rheims. God would be with her and help her.

**Paragraph 7.** *Little*—small ; ছোট। *Churches*—buildings for public Christian worship ; গির্জাসকল। *Great*—large ; বড়। *Cathedral*—the principal church of a diocese (i.e., religious district) and with a bishop's throne within it ; বিশপের অধিকারভূক্ত স্থানের মধ্যে সর্বপ্রধান গির্জা। In England the most famous cathedral is that of Canterbury ; in France, the Notre Dame in Paris. *Village churches*, therefore, are “little” compared with *cathedrals* which are “great.” *Little churches and her great cathedrals*—France may claim to possess a large number of churches and cathedrals.

Many of them are the finest specimens of Gothic architecture. Most of the great cathedrals were built in the twelfth and thirteenth centuries. Some of the notable cathedrals are those of Rheims, Paris (Notre Dame), Denis, Chartres, Beauvais and Rouen. *Heroes*—हीरोय। It was an age of chivalry and France had her noble bands of heroes. The crusades produced a large number of legends about heroes. *Saints*—होली पर्सन्स ; सेंट्स।

N.B. A saint is a person of great piety and virtue. Sometimes the name is restricted to those persons who are officially recognized by the church as having won by exceptional holiness a high place in heaven. This official recognition by the church is called canonization. The word, *saint*, or its abbreviation *St.* is prefixed to the names of persons canonized by the church. *She loved.....saints*—This shows that Joan was intensely religious and patriotic by nature. She loved France and its religion. The churches, cathedrals and saints were the outward symbols of the life and religion of France. N.B. King Louis IX (1226-1270) of France was made a saint for his piety and charity. St. Denis is the patron saint of France. *The church bells*—the bells of the church at Domremy. The house of Joan's father was near the church. "She often went to church when other girls went to dance...She used to urge the beadle to ring the church bells punctually...often she withdrew from the games of the children to pray."

N.B. The church bells are rung on ceremonial occasions and also as intimations of danger. *The oak wood near Domremy*—Near the village of Domremy there was a large oak forest. "Within half a league of Domremy and visible from the door of her father's house, was a forest called Oakwood, *Le Bois chesnu, nemus quercosum*"—Andrew Lang.

N.B. In Geoffrey of Monmouth's book *De Prophetis Merlini* (The Prophecies of Merlin), there is a reference to an ancient prophecy of the enchanter, Merlin, concerning a virgin from an ancient grove. *In popular folklore this grove had been identified with the oak-wood of Domremy, and the virgin with Joan. Well*—(here) "spring or fountain" (C. O. D.) ;

अरुण। *The great tree*—a large beech tree ; एक ठी बड़ बीच् ट्री। N.B. Near Domremy there was a large beech tree with a spring of water in front of it. The beech tree was called "the Ladies' tree" or "the Fairies' tree". The water of the spring was thought medicinable and Joan "had seen people come thither to be healed of fevers" (Andrew Lang). It was believed that fairies lived there and always kept the water of the spring full and clear and cold and free from insects. (For this reason, the spring or well is called "magic" in the text.) *Legends*—traditional stories ;

प्राचीन कहानि सङ्ग्रह। N.B. There were many stories regarding the beech tree and the magic well. There was also the legend that a girl of the province of Lorraine would save France. N.B. "Folklore averred that a maid who is to restore France, ruined by a woman (the Dauphin's mother), shall come from the marches of Lorraine" (Andrew Lang). *All the legends.....true*—It was an age of supernatural beliefs and Joan was young and pious. To her childish imagination the strange stories of the magic well and other things seemed real and true. She believed them with all her soul. The folklore fables were to have "a great effect on Joan's career"—Andrew Lang.

*Especially*—particularly ; বিশেষতঃ । *The old church windows*—the windows of the old church of Domremy. The windows were of stained glass and had figures of saints painted on them. Here the figures of two saints—St. Michael and St. Margaret—are mentioned. *St. Michael*—Michael is the “great prince of all the angels and leader of the celestial armies” (*Brewer*). He is commemorated as a saint. St. Michael was the patron saint of the Duchy of Bar, within which Joan’s village was situated. September 29th is known as St. Michael’s day. “The third of Joan’s spiritual guides, St. Michael, was very popular in France at the time” (*Andrew Lang*). *Shining*—bright ; উজ্জ্বল । *Armour*—defensive covering worn in fighting ; বর্ম । N.B. St. Michael is the leader of God’s armies and hence he is represented as wearing armour. In art he is depicted as one “clad in white or armour bearing a lance and shield, with which he combats a dragon.” *St. Margaret*—There are various legends about St. Margaret. According to one legend, the governor of Antioch wanted to marry her. Margaret refused. She was put into a prison. The devil came to her in the form of a dragon. *Margaret held up the cross* and the dragon fled. “St. Margaret is the chosen type of female innocence and meekness” (*Brewer*). July 10th is known as St. Margaret’s day.

N.B. There is also another Margaret, Queen of Scotland, (1045-1093), who was also canonized as a saint in 1250.

*Holding up*—in her hand. *Cross*—the instrument on which Christ was crucified ; ক্রস । It is the sacred symbol of the Christian religion.

*Holding up her cross*—This refers to the legend that St. Margaret drove away the dragon by holding up her cross.

**Paragraph 8.** *These things*—the stories about the angels and saints and also the local legends of Domremy about the oak wood and the magic well etc. *Real*—actually existing ; বাস্তব । *The vision*—namely, of angels and saints ; আনৈকিক দর্শন । In her trance, Joan used to see visions and hear voices of angels and saints. These, she believed, came from heaven. *Voices*—of angels and saints. These voices spoke to Joan ; দেববাণী । *As from heaven*—as if sent by God.

N.B. *Joan’s visions*—The date of Joan’s first vision must have been in 1424-1425, when she was about thirteen. The saints who visited Joan were St. Michael, St. Catherine and St. Margaret.

“For her part Joan resisted during three or four years, the commands of her voices ;.....when they bade her go to Robert de Baudricourt who would give her an armed escort into France, to raise the siege of Orleans, she replied, ‘I am a poor girl, who cannot ride or be a leader in war’. We cannot fix the precise moment when Joan yielded to her voices and determined to go into France” —*Andrew Lang*.

N.B. What is the real nature of the voices and visions of Joan ? Joan, of course, believed them to be real—that they came from heaven. Bernard Shaw is of opinion that Joan was neither mad nor a liar. She had a vivid imagination. “There are people in the world whose imagination is so vivid that when they have an idea it comes to them as an audible voice, sometimes uttered by a visible figure”—Shaw, *St. Joan*.

*White*—i.e., wearing white dress ; শাদা-পোষাক-পরা। Angels are generally represented as dressed in white. *Shining*—bright ; উজ্জ্বল। *Believed*—had faith ; বিশ্বাস করিতেন। *Were-calling*—Joan by name. *Her garden*—The garden was behind the church. *These voices*—voices of saints. *Startled*—took by surprise ; astonished ; চমকিত করিল ; বিস্মিত করিল। She was startled because the voices laid on her an almost impossible task. *She was to save etc.*—This was what the saints told her. *Poor*—unfortunate ; হতাশাগ্রস্ত। *Save poor France*—i.e., free France from the yoke of the English. St. Michael “related to her the pity there was in the realm of France.” He also said to her, “Joan, go to the aid of the king of France and thou wilt restore him to his kingdom.” *Dauphin*—title of the eldest son of the king of France ; কন্যাদৌরাজের জ্যেষ্ঠ পুত্রের উপাধি। *The Dauphin, the king's son*—i.e., Prince Charles, son of King Charles VI of France. King Charles VI was now dead, and Prince Charles was the legitimate heir to the French throne. In central and southern France Prince Charles was recognized as king. But he had not yet been crowned at Rheims. *Save*—rescue ; free ; রক্ষা করা ; উদ্ধার করা। *Evil court*—bad courtiers ; শত্রুপন্থা মন্ত্ৰীদল। The courtiers of the Dauphin were bad men. They would not let him fight for France or inspire any noble ideals in him. (See *Notes* on Paragraph 5). *Crown*—put crown on the head, i.e., formally instal as king ; নাথায় রাজমুকুট পরান, অর্থাৎ রাজ্যাধিকার কর। There are elaborate religious ceremonies of coronation (অভিষেক)। The king has to be anointed with holy oil and placed on the throne by the highest priests of his kingdom. *Rheims*—a city of France, 98 miles from Paris. It is famous for the cathedral of Notre Dame (Our Lady, i.e., Virgin Mary), where French kings used to be crowned. This cathedral is one of the finest examples of Gothic architecture. N.B. The Dauphin had not yet been crowned. Joan received inspiration from God to crown the Dauphin at the cathedral of Rheims. Historians have remarked that Joan's vision gave the best solution of the problem of France. There were doubts about the legitimate rights of the Dauphin to the throne. But the people in those days valued religious ceremonies highly. So if once the Dauphin was formally crowned as king at the cathedral of Rheims, the sacredness of his coronation would solve the doubts. And all France would accept him as king. “Through all her enthusiasm, the daughter of the people saw the question clearly and was able to solve it” —*Historians' History of the World*.

*She was to save...at Rheims*—Expl. This passage occurs in the story of *Joan of Domremy*. It describes the divine command, received by Joan from an angel. France was in a very sad condition. Half of the country had been conquered by the English. Under the Treaty of Troyes, the king of England (King Henry VI) was recognized as the rightful king of France by many Frenchmen. But the other half of France still accepted as king the Dauphin, the eldest son of the late king of France. But the Dauphin himself

was leading an idle life. His courtiers were all idle, good-for-nothing fellows. They did nothing to free France from the English invaders. At this time Joan received a call from God. She saw visions of saints and heard their voices. She was asked to free France from the English invaders. She was asked to go to the Dauphin and to save him from the influence of his bad courtiers. She was asked to take the king to the city of Rheims where French kings used to be crowned. There at Rheims Joan was to crown the Dauphin as the king of France.

[Add notes on *Dauphin* and *Rheims*].

N. B. Joan's vision gave the best solution of the problem of France. If the Dauphin could once be crowned in the usual sacred manner at Rheims, all the people of France would accept him as king.

*Daughter of God*—This is how Joan was addressed. She was chosen by God to do a noble work. She was thus in a special sense the daughter of God, just as Christ was the "Son of God."

*Go on*—begin your work; তোমার কাজ আরম্ভ কর। *I.....you*—The angel would help Joan in her divine mission. N.B. It was St. Michael who appeared in the vision to Joan. His words as reported by Joan at her trial were: "Daughter of God, thou shalt lead the Dauphin to Rheims that he may there receive worthily his anointing." *Listened*—heard attentively; ননোযোগ নিয়া শুনিলেন। *Trembling*—shaking of the body; কম্পিত হইয়া। She was afraid and did not know how to carry out God's task. It was far beyond the powers of a village girl. Joan said to Saint Michael, "I am a poor girl, who cannot ride or be a leader in war."

*Wonder*—astonishment; বিস্ময়। *Simple*—ordinary; সাধারণ। *Village maid*—village girl; গ্রাম্য বালিকা। *Great world*—high society; the society of king and nobles; রাজধানীর অভিজাত সমাজ। *About the throne*—i.e., near the king (the Dauphin).

বঙ্গানুবাদ—তিনি (Joan) ফ্রান্সকে ভালবাসিতেন—ফ্রান্সের ছোট ছোট গির্জা ও বিশপদের বড় বড় ধর্ম-মন্দির, ফ্রান্সের বীর ও সাধু-সন্ত সকলকেই তিনি ভালবাসিতেন। Domremy-র গির্জার দরজার শব্দ ও ফ্রান্সের নিকটস্থ ওকবন, আশ্চর্য্য ঐলজালিক বরণাটি ও বিরাট গাছটি এবং এই সকলের সহিত সংশ্লিষ্ট সকল কাহিনী যাহা অতি নতুন বলিয়া বোধ হয়—এই সমস্তই তিনি ভালবাসিতেন। আর বিশেষ করিয়া তিনি ভালবাসিতেন সেই আলো যাহা গির্জার পুরানো জানালার মধ্য দিয়া প্রতিফলিত হইত এবং যে জানালার কাছে অঙ্কিত উজ্জল বর্ধ-পরিহিত St. Michael ও ক্রুসধারিণী St. Margaret-কে দেখা যাইত।

এই সকল জিনিস Joan-এর নিকট বাস্তব (বা নৃত্য) ছিল। তিনি স্বর্গীয় নৃতির আবির্ভাব দেখিতে পাইতেন ও স্বর্গীয় স্বর শুনিতে পাইতেন। তিনি বেত-বস্ত্র-পরিহিত উজ্জল সাধু-সন্তের দিব্যমূর্তি দেখিতে পাইতেন এবং বিশ্বাস করিতেন যে, তাঁহারা তাঁহাকে ডাকিতেছেন। একদিন বাগানে তাঁহাদের স্বর (অর্থাৎ কথা) তাঁহাকে চমকিত করিয়া দিল। হতভাগিনী ফ্রান্সকে তাঁহার (Joan-এর) উদ্ধার করিতে হইবে; তাঁহাকে রাজপুত্র Dauphin-এর কাছে যাইতে

হইবে এবং Dauphin-কে তাঁহার ছুই পারিষদবর্গের হাত হইতে উদ্ধার করিয়া Rheims নগরে তাঁহার মন্তকে রাজমুকুট পরাইতে হইবে। স্বর্গীয় স্বরগুলি Joan-কে বলিল, “হে দৈবরক্তা, তোমার কাজ আরম্ভ করিয়া যাও; আমি তোমার সঙ্গে সঙ্গে থাকিব।” কম্পমান হৃদয়ে ও বিশ্বাসে অভিভূত হইয়া Joan এই কথাগুলি শুনিলেন; কেন না, তিনি একজন সাধারণ গ্রাম বালিকা এবং সিংহাসনের চারিদিকে যে অভিজ্ঞত সমাজ বিরাজ করিত, তাঁহার সমক্ষে তিনি কিছুই জানিতেন না।

### Paragraphs 9-10

**Summary**—Joan felt herself under the influence of heavenly powers. She believed that God had spoken to her through the saints. She believed in God and she lived every hour as if she believed in Him. And she dedicated herself to the task appointed to her by God. She was a mere girl of sixteen. But she was strong in the strength of the spirit. She took the firm resolve of driving the English out of France and putting the Dauphin on the throne. With faith in God she began her work. The memory of Joan is more valuable to France than all the material wealth she possesses.

**Paragraph 9.** *Little*—not at all; মোটেই না। *Peasants*—countrymen: rustics; গ্রামালোকেরা; চাষীরা। *N.B.* The inhabitants of Domremy were mostly peasants. *Cottage*—small house, i.e.; the house of Joan's father. *That cottage garden*—the garden attached to the house of Joan's father. It was here that Joan used to see visions of saints and hear their voices. *Realise*—completely understand; সম্পূর্ণরূপে বুঝিতে পারা। *The wonder*—the miracle; বিস্ময়কর, অলৌকিক ঘটনা। *Was working*—was being performed, i.e., was happening; সংঘটিত হইতেছিল।

*N.B.* “As far as the evidence from Domremy goes, till she asserted her mission in May, 1428, Jeanne was an ordinary example of the good, amiable, kind, religious peasant girl.....She did not speak out till her trial at Rouen.....her very confessor knew not that she was visited by St. Catherine, St. Margaret and St. Michael.”—*Andrew Lang*.

*This child's*—i.e., Joan's. *Pity*—sympathy; সহানুভূতি। *Agony*—extreme pain; sorrow; তীব্র বেদনা; দুঃখ। The “agony” of France was that she was being plundered and oppressed by the English, who were the masters of France. *Scorn*—hatred; অবজ্ঞা; ঘৃণা। *Enemy*—England. *Enemy within its gates*—i.e., English soldiers within the boundaries of France. Joan was highly patriotic. She could not bear this insult to France.

**Page 76.** *Mingled*—mixed; মিশ্রিত হইয়া গিয়াছিল। *The vision*—of the saints that Joan saw. *The voices*—of the saints or of God Himself that Joan heard. *Slowly*—gradually; ক্রমশঃ। *Beyond it all*—beyond all her earthly surroundings; তাঁহার সকল পার্শ্ববর্তী বাহিরে। *Power*—force; influence; শক্তি; প্রভাব। *Not of this world*—not earthly but spiritual; পার্শ্ববর্তী নয়; আধ্যাত্মিক। *She felt*.....*world*—Joan saw visions of saints and heard their voices. Gradually she came to realize that there were spiritual forces guiding the destiny of the world.

*All the child's pity .....of this world*—The different kinds of forces worked upon Joan's mind. One was of this world. This was the sad condition of France. It roused her pity and anger. The other force was spiritual. It came through visions and voices. She felt that some divine force inspired her to act.

*Illumined*—lighted up ; আলোকিত। *Light from heaven*—heavenly, spiritual light ; স্বর্গীয় আলোক। *Solemn*—mysteriously impressive ; awful ; মহিমময়। *The solemn forces*—i.e., mysterious spiritual influences ; রহস্যময় আধ্যাত্মিক শক্তি সকল। N.B. The world's greatest religions believe in the existence of spiritual forces within and out-side this world. These forces deeply influence those who are earnestly religious.

*About*—around ; চতুর্দিকে। *Above*—in a higher region ; উপরে। *Beyond*—i.e., outside the reach of ; নাগালের বাহিরে। N.B. These spiritual forces are not of this world ; yet they exercise a great influence on the world and on man. So they are described as being at the same time "about" and "beyond" man. *Working in her*—exercising their influence on her ; তাহার উপর তাহাদের প্রভাব বিস্তার করিতেছিল। *Country girl*—village girl ; গ্রাম্য বালিকা। The point is that Joan, a simple village girl, felt and saw something divine, while the priests and the learned men did not. *All*—quite ; completely ; সম্পূর্ণরূপে। *Aglow*—i.e., burning with a deep spiritual fire ; প্রদীপ্ত। The word literally is "on glow," i.e., on fire. *Moved on earth*—lived in this world like other men and women.

*One in another world*—a creature of a spiritual world ; আধ্যাত্মিক জগতের জীব। Her whole outlook became deeply spiritual.

*Her life was.....another world*—Expl. This passage occurs in the story of *Joan of Domremy*. Joan saw visions of saints and heard their voices. She believed that God spoke to her through the saints. She felt that a heavenly light was lighting up her mind and life. The spiritual forces which surround mankind and are beyond mankind's reach, were exercising their influence on her. Joan, a simple village girl, was burning with a deep spiritual fire. She was filled with enthusiasm for saving her country. She was inspired and her inspiration came from God. She lived in this world like other men and women. But it seemed that she was not of this world. The influences of this world could no longer work on her mind. She was like a creature that belonged to a spiritual world.

N.B. Note how Joan's spiritual experiences changed her life and outlook.

*Looking back*—turning thoughts to the past ; অতীতের দিক তাকাইয়া ( অর্থাৎ অতীতের বিষয় চিন্তা করিলে )। *Centuries*—periods of hundred years ; শতাব্দী সমূহ। *All these centuries*—the five centuries that have passed since the time of Joan. *The people on the earth*—i.e., men and women



living. *Those unhappy times*—that unfortunate age ; সেই দুর্দিনের সময় । That was an age of great misery for France. *This child*—i.e., Joan. *Inspired*—animated with divine influence ; ঐশ্বরিক শক্তিদ্বারা অনুপ্রাণিত । *This child was the most inspired*—because even the lords and learned men of France failed to discover the means of saving France. But Joan in her inspiration found the solution—the Dauphin should be crowned at Rheims to unite France under her rightful king. *His saints*—The idea is that saints are in a special sense the servants of God and enjoy God's special favour. *Rare*—extraordinary ; অস্বাভাবিক । *Did a rare thing in this world*—The rare thing was that Joan believed in God wholeheartedly and every hour lived up to her ideal. (See *Explanation* below.) *Every hour*—every moment of her life ; তারার প্রত্যেকটি মুহূর্ত ।

"As years passed by, a deeper and more solemn element entered into the religion of the Maid. Her chief and central devotion came to be given, not to her saints, but to her Master, to our Lord and to the name of Jesus. Her letters during her mission were usually headed *Jesus Maria*"—*Andrew Lang*.

*She did a rare.....in Him*—Expl. This passage occurs in the story of *Joan of Domremy*. Arthur Mee describes the special nature of Joan's belief in God. Joan believed in God. But that is no rare thing. Most persons believe in God. But there was something extraordinary in Joan's belief in God. The rare thing was that her belief in God inspired and occupied her whole life ; her belief in God influenced all the deeds of her life. Every single moment of her life she spent in the service of God. All people believe in God ; but very few of them are true to God in every word and deed. Joan was true to God every moment of her life, and in every word and deed. Hers was a living faith.

**N.B.** Note the difference between a mere formal belief in God and Joan's living faith.

**Paragraph 10. Facts**—facts of history. *No.....Joan*—The historical facts of Joan's time—the mighty English armies and the large areas of France occupied by them, the internal quarrels among Frenchmen, and the attempt of a simple village girl to save France—these facts by themselves cannot explain Joan's triumph. The facts were against her and yet Joan succeeded. She achieved a miracle. *All history*—all records of history and all theories of historians. *Upside-down*—in total disorder ; সম্পূর্ণ উল্টো-পাল্টো । The word literally means "with the upper part under" (*C.O.D.*) *She.....down*—Joan overthrows all history and all theories of historians. Joan, a village girl, without any military training leads the armies of the oft-defeated and down-trodden French people to victory and defeats the mighty English invaders. Nothing like this has been seen in history. Nothing like this has been found in the theories of historians. *Simply*—only ; শুধু ।

**No facts.....happened**—Expl. This passage occurs in the story of *Joan of Domremy*. The life of Joan is one of the miracles

of history. She was a simple village girl without any military training and she led the armies of defeated and humiliated France to victory against the mighty English conquerors. She saved France from the English. She set the French king on the throne. She inspired the whole French nation with hope and courage. It seems strange how Joan could perform all these things. The facts of history of her time were against her. They cannot explain her triumph. She achieved a miracle. She overturns all history and upsets all theories of historians. Her wonderful achievements have no parallel in history and cannot be explained by the theories of the historians. So we have only to believe and accept as true the events of Joan's career. (The only possible explanation is that Joan was divinely inspired.)

**N.B.** The author emphasizes the extraordinary nature of Joan's triumphant career.

*Set out*—started ; বহন হইল। **N.B.** Joan left her native village and started for the court of the Dauphin. *Set*—place ; স্থাপন করা। *Tottering*—on the point of falling ; weak ; টলটলান ; দুর্বল। *A tottering king*—rather, prince. The Dauphin is referred to. He had not yet been crowned. **N.B.** The loyalty of the French people was divided. The whole of Northern France recognized the English king. Charles had not been crowned at Rheims. Besides, the legitimacy of his claim was questioned. *Firm*—firmly ; strongly ; দৃঢ়ভাবে। *Strongholds*—forts ; দুর্গসমূহ। **N.B.** The English were in possession of many forts in France. Even Paris was in their possession. Joan's plan was to drive them out of their strongly held positions. *A vision*—an ideal ; একটি আদর্শ। It was an ideal of patriotism and freedom that Joan gave to Frenchmen. *Lift her high*—raise up her position ; তাহার মর্যাদা উন্নত করা। *Among the nations*—among the other nations of the world. *Weapon*—instrument ; অস্ত্র। *With.....God*—Faith in God was her only instrument. She believed that God would help her to free France.

*Passed*—passed away ; অতিবাহিত হইয়া গিয়াছে। *Five hundred...passed*—Joan died in 1431. So now it is more than five hundred years. *Priceless*—invaluable ; অমূল্য। *Treasures*—riches ; সম্পদ। Anything highly valued may be called a treasure. It may be money, precious metal or gem, or any precious thing of art. *The Louvre*—is the name of a museum and art gallery in Paris. It was for a long time one of the chief palaces of the kings of France. The palace has been a museum since the time of Napoleon. Napoleon brought here many of the works of art he collected during his campaigns. The collection is very rich. The paintings and sculptures are representative of the art of almost every age and school. The famous statue *Venus de Milo* and Leonardo da Vinci's *Mona Lisa* are among the famous art treasures of the Louvre. *The priceless treasures in the Louvre*—the precious paintings and sculptures preserved in the art-gallery of the Louvre in Paris. These are priceless, because no amount of money can measure the value of such rare objects of art.

*The glories of art*—beautiful things of art, i.e., statues and buildings, etc. ; শিল্পের স্বন্দর স্বন্দর নিদর্শন, অর্থাৎ প্রস্তরমূর্তি, সৌধ প্রভৃতি। *The glories of art in her streets*—Few cities can compete with Paris in the beauty of its streets and the statues and fine buildings there. The French say, "There is but one city in the world worth seeing, and that is Paris." The squares like the Place de la Concorde and Champs E'lyse'e's, the gardens of the Luxembourg and the Tuileries, the Cathedral of Notre Dame and St. Germain de Prés, the civil buildings like the Palais de Justice, Pantheon, and Palais Royal and the Eiffel Tower are a few of the many attractions of the streets of Paris. N.B. The author does not refer only to the streets of Paris. The glories of art are scattered all over France in many other cities—such as Versailles, Rouen and Lyons. *Visible wealth*—riches that can be seen, e.g., money, buildings, bridges, factories, etc. ; দৃশ্যমান ধন।

N.B. *Visible wealth* consists of goods like houses, factories, money, etc. ; *invisible wealth* consists of services like those of teachers, patriots, doctors, lawyers, religious preachers ; goodwill, reputation, etc. *The sweet.....Arc*—The memory of Joan of Arc is sweet and highly valuable to Frenchmen. It is a kind of wealth to them. It is invisible wealth but is more valuable than the entire visible wealth of the nation.

*Five hundred years.....Joan of Arc—Expl.* This passage occurs in the story of *Joan of Domremy*. Joan lived more than five hundred years ago. She lived and died for France. She freed a large part of France from the English invaders and gave to Frenchmen the noble ideal of patriotism and unity. Her memory is even now fresh and extremely valuable to all Frenchmen. They are filled with pride when they think of her. They consider her to be the greatest treasure of France. France has many earthly treasures. The Louvre in Paris is full of valuable paintings and sculptures. The streets of France are full of beautiful statues and fine buildings. The banks of France are full of money. All these constitute visible wealth and can be seen with the eyes. Joan is dead. She can no longer be seen with the eyes. Yet her memory is more valuable than all the visible wealth of France. The visible wealth is perishable and inferior ; but Joan's ideal is much more valuable and will remain eternally alive in the hearts of the people of France.

**Grammar, etc.—***Rare* (adj.) ; *rarity* (n). *Upside-down*—adv., modifying the verb 'turns.' *Would lose*—vb., trans., obj. 'treasures', 'glories', 'money' and 'wealth', nom. 'France'.

বস্তুসম্বাদ—ই কুটিরের সংলগ্ন বাগানের পাশ দিয়া যে সকল ক্রমিক বাতায়ত করিত, সেখানে যে অলৌকিক ঘটনা ঘটতেছিল, তাহারা তাহার কিছুই জানিতে পারে নাই। গভীর বেদনাগীড়িত ক্রাসের জন্ত এই শিশুর সমগ্র মহানুভূতি এবং দেশের সোমানার মধ্যে যে শত্রু অবস্থান করিতেছিল, তাহার প্রতি তাহার পুঞ্জীভূত ঘৃণা—(এই সবই) তিনি (Joan) যে অলৌকিক মূর্তি দেখিতে পাইতেন ও যে অলৌকিক স্বর শুনিতে পাইতেন, তাহার সহিত মিশিয়া গিয়াছিল ; এবং ক্রমশঃ তিনি অনুভব করিতেছিলেন যে, এই সকলের ব্যাহারে একটি অপার্থিব শক্তি বিরাজ করিতেছে। স্বর্গীয় এক আলোকে তাহার জীবন আলোকিত হইয়া উঠিয়াছিল ; মানবসমাজের চতুর্দিকে, উচ্চ

এক বাহিরে যে (লোকাতীত) পবিত্র ও মহিমময় শক্তিসমূহ বিরাজিত, তাহা তাঁহার মধ্যে কাজ করিতেছিল; এবং এই গ্রাম্য বালিকা (দেবী প্রেরণায়) প্রসীপ্ত হইয়া উঠিয়াছিলেন। তিনি এই পৃথিবীতেই বিচরণ করিতেন, কিন্তু তথাপি মনে হইত, যেন তিনি অল্প জগতের লোক। সমস্ত বিগত শতাব্দীগুলির ভিতর দিয়া গিহন চাহিলে আমরা অনুভব করিতে পারি যে, সেই দুঃসময়ে পৃথিবীর সকল নরনারীর মধ্যে এই শিশুটিই ছিল ঐশ্বরী শক্তিদ্বারা সর্বাপেক্ষা অধিক অনুপ্রাণিত। তিনি (Joan) বিশ্বাস করিতেন যে, ভগবান তাঁহার (প্রেরিত) দিব্যপুরুষদের মধ্য দিয়া তাঁহার সঙ্গে কথা কহিতেছেন এবং তিনি (Joan) এই পৃথিবীতে একটি অসাধারণ কাজ করিয়া বসিলেন। ভগবানকে বিশ্বাস করিতেন বলিয়া তিনি (Joan) তাঁহার জীবনের প্রতিটি ঘণ্টা এমন ভাবে ব্যয় করিতেন, যাহাতে স্পষ্টই বোঝা যাইত যে, তিনি সত্যই ভগবানে বিশ্বাস করেন।

কোনও জানিত ঘটনাগুলি দ্বারা Joan-কে বোঝা যায় না; তিনি সমস্ত ইতিহাস ওলটপালট করিয়া দিয়াছেন। বাহা ঘটনাগুলি আশাবিগকে শুধু তাহাই বিশ্বাস করিয়া যাইতে হইবে। যোল বছর বয়সের এই বালিকা রক্তনা হইলেন ফ্রান্সকে রক্ষা করিতে, অনিশ্চিত (টলটোলমান) অবস্থা-হইতে রাজাকে নিঃসামনে দূররূপে প্রতিষ্ঠিত করিতে, ইংরাজদিগকে তাহানের শত্রু দুর্গসমূহ হইতে তাড়াইয়া দিতে এবং ফ্রান্সদেশকে এমন একটি আদর্শ দিতে, যাহা তাহাকে পৃথিবীর জাতিসমূহের মধ্যে উচ্চ আসন প্রদান করিবে। একমাত্র ভগবানে বিশ্বাস ছাড়া অল্প কোন অস্ত্র ন লইয়াই তিনি (Joan) এই দুঃসাহসিক কর্ণে প্রবৃত্ত হইলেন এবং তিনি যাহা করিতে সক্ষম করিয়াছিলেন, তাহা সাধন করিলেন। পঁচিশত বৎসর অতীত হইয়া গিয়াছে; ফ্রান্সের Louvre-এ যে সকল অনুন্মাদ সম্পদ সঞ্চিত আছে, তাহার রাতার রাতার যে সকল শিল্পের গৌরবোজ্জ্বল নিদর্শন বর্তমান আছে, তাহার ব্যাকে ব্যাকে যত টাকাকড়ি আছে এবং তাহার অল্প যত সব দৃশ্যমান ধন আছে—Joan of Arc-এর নথর ও অনুন্মাদ স্মৃতি হারানো অপেক্ষা ফ্রান্স বরং এই সমস্তই হারাইতে প্রস্তুত হইবে।

### Paragraphs 11-12

**Summary**—Joan clearly saw her duty and was determined to do it. Her father threatened to drown her rather than see her riding with soldiers. The captain of the town of Vaucouleurs at first refused to help her. But at last the captain agreed to send her to the court of the Dauphin at Chinon. He gave Joan two guards. Joan put on male dress and started for Chinon with the guards. After eleven days she reached the court of the Dauphin.

**Paragraph 11.** *Keep Joan back*—check Joan; Joan-কে সংযত করা। *Nothing.....back*—i.e., no obstacle could restrain Joan; কোন বাধাই Joan-কে বাধা দিতে পারে নাই। *Saw her path*—realized her duty; তাঁহার কর্তব্য স্বীকৃতিে পারিলেন। *Followed*—went along; চলিতে লাগিলেন। *She.....it*—Joan realized what her duty was, and was determined to do it. *Rather*—by preference; বরং। *Drown*—kill by drowning; জলে ডুবাইয়া মারা। *The Meuse*—a river in France. Domremy stood on the banks of this river. *Riding*—going on horseback; ঘোড়ায় চড়িয়া যওয়া। *Her father.....soldiers*—Joan's father could not bear the idea that a woman would ride on horseback with soldiers.

N.B. Two years before Joan declared her mission, her father Jacques D'Arc had seen in a dream that Joan was going away with men at arms. "In that case", he said to his sons, "you must drown her or I will!"—*Andrew Lang*.

*The town*—of Vaucouleurs. That was the town nearest to Domremy. A body of French soldiers was stationed there. *The captain of the town*—Robert de Baudricourt. "He was a blunt practical man of the sword ..... He had some sense of humour...and there were no fine enthusiasms in his nature"—*Andrew Lang*.

*The Dauphin*—Charles VII, king of France. He is called the Dauphin because he was not yet crowned. See *Notes* under Paragraph 8. *To make him crowned king*—This was the divine mission of Joan. (See *Notes* under Paragraph 8.) Joan saw the captain for the first time in May, 1428. N.B. St. Michael had said to her: "Thou shalt go to M. de Baudricourt, captain of Vaucouleurs and he will take thee before the king. St. Catherine and St. Margaret will be with thee to help thee."

*Her friend*—in whose company Joan went to see the captain. This was Durand Laxart or Lassois living at Little Burey, a village near Vaucouleurs. Lassois had married the daughter of a sister of Joan's mother. So he was Joan's cousin. But as he was Joan's senior in age, she called him "uncle." *Box*—"Slap person's ears" (C.O.D.); কাণে চড় করা; ঘুনি করা। *To box one's ears* corresponds to the Bengali expression—কাণ নগিয়া দেওয়া। *Send her home*—send her back to Domremy. N.B. The captain thought that Joan was mad. He said, "Take this mad child home and whip her soundly. That is the best cure for her ailment"—Mark Twain, *Life of Joan*.

Paragraph 12. *Came back*—returned home; বাড়ী ফিরিয়া আসিল। *Undismayed*—without being terrified or discouraged; ভীত বা নিরুৎসাহ না হইয়া। N.B. Joan felt sure that the captain would at last agree to send her to the Dauphin. God's work must be done. *Consulted*—took the advice of; পরামর্শ করিল। *Her uncle*—His name was Laxart or Lassois. He was Joan's cousin. But she called her uncle. *Her.....captain*—Lassois believed that Joan was inspired by God. He tried to influence the captain but failed. *The captain.....priest*—The captain did not know what to think of Joan. He thought that she might be possessed with the spirit of the Devil. So he took the advice of the priest (See *Notes* below). The priest was Jean Fournier, cure of the church of St. Mary. N.B. In those days in every difficult matter it was the custom to consult the priest. *The priest consulted Joan*—the priest examined Joan to see if she was inspired by God or by the Devil. This happened sometime after February 13, 1429. *In the end*—at last; অবশেষে। *This child.....her*—i.e., Joan who was inspired by God Himself. *Ordered.....her*—The priest thought that Joan was inspired by the Devil. He tried to exorcise or drive out the Devil. N.B. In those days priests acted as exorcisers of evil spirits (ভূতের ওড়া)।

*She consulted her uncle.....to come out of her*—The author has here summarized the various stages of Joan's second attempt to persuade the captain to believe in her mission.

*Mocked*—ridiculed ; defied contemptuously ; অবজ্ঞাত ; উপহাসিত । *God is not mocked*—It is not possible for man to ridicule or defy God. God will make man do His will. N.B. This is taken straight from the Bible : Cf. "Be not deceived : *God is not mocked*" (*Galatians*, Ch. vi. V. 7).

*Chooses*—selects ; নির্বাচন করেন । *The simple.....world*—In this case it was Joan who was a simple village girl. *Confound*—confuse ; perplex ; হতবুদ্ধি করা । *The wise*—wise men ; বুদ্ধিমান লোক সকল । God's ways are mysterious. Even the wisest men may fail to understand His purpose.

N.B. These words are an echo of the Bible. Compare verse 27 of the first chapter of the *First Epistle to the Corinthians* : "But God hath chosen the foolish things of the world to confound the wise ; and God hath chosen the weak things of the world to confound the things which are mighty."

*But God...the wise—Expl.* This passage occurs in the story of *Joan of Domremy*. Joan was inspired by God to save France. She went to the captain of the nearest town and asked him to send her to the Dauphin. Joan's proposal seemed absurd to the captain. He suspected that she was mad and the spirit of Satan was working in her. The captain asked a priest to examine Joan and see if she was possessed with the evil spirit. The priest examined Joan and found that she was inspired not by Satan but by God. Both the captain and the priest were perplexed. They found that the simple village girl before them was not an ordinary girl. The spirit of God was in her. She was chosen by God to do His will. This was surprising. God's ways are mysterious. The wise people claim to understand great and difficult things. But God chooses the simplest things to put them into confusion. Here God selects an ordinary village girl to do great deeds. At first worldly-wise men (*i.e.*, the captain and the priest) refused to believe Joan. Thus they mocked at God's will. But soon they were compelled to acknowledge the superior power of Joan.

*The captain of Vaucouleurs etc.*—When Robert de Baudricourt recognized that Joan was inspired by God, he agreed to send her to the Dauphin. N.B. The author gives here a different version. According to another version Joan did not meet the captain twice. *Set*—placed ; put ; রাখিলেন ।

*Page 77. Guardians*—guards ; রক্ষী । These were Jean de Novelonpont (or Metz) and Bertrand de Poulengy (Poulengy). They were the admirers of Joan. They themselves bore the expenses of Joan's journey to Chinon. *Chinon*—a town of France. It is situated on the river Vienne, a tributary to the Loire. Its ruined castle was once a royal residence. N.B. The Dauphin Charles lived and held his court at Chinon. *The court at Chinon*—*i.e.*, the court of the Dauphin. *Set.....Chinon*—The captain gave Joan two soldiers as guards and sent her to the court of the Dauphin. Joan started for Chinon on February 23, 1429. *Guarded*—protected from danger ; বিপদ হইতে রক্ষা করিয়াছিল । *Stainless*—spotless ; pure ; নিরদল ; পবিত্র । *Name*—reputation ; নাম ; বশ্য । *Putting on*—

wearing ; পরিধান করিয়া । *Boy's clothes*—male dress ; পুরুষের পোশাক । *She... clothes*—Note the wisdom of Joan. She was a woman and would have to travel with men. To protect herself as also her good name she put on male dress. "By the suggestion of Jean....., Joan changed her poor girl's dress of red cloth for the tunic, vest, long breeches, boots, spurs and cap of a page. The people of Vaucouleurs subscribed towards the expense.....Baudricourt gave the Maid a sword....." —*Andrew Lang.*

*These three*—Joan and her two guards. N.B. Joan's party really consisted of several men. The leaders of the party were Jean de Metz and Bertrand de Poulengy. The two are referred to in the text as her guardians. *Dangerous ways*—risky paths ; বিপন্ন-নহুল পথ । They had to pass mostly through territory occupied by English and Burgundian soldiers. *By day*—during daytime ; দিনের বেলায় । *They slept by day*—They did not consider it safe to travel during the day. *Rode by night*—travelled on horseback during night time. "The little troop travelled all night, for fear of the wandering bands of Burgundy and England"

—*Andrew Lang.*

*Bands*—companies ; দলসমূহ । *The bands of Englishmen*—i.e., English soldiers ; ইংরেজ সৈন্যগণ । *Forde*d—crossed water by wading ; পায়ে হাঁটয়া পার হইল । *Miss*—avoid ; এড়ান । *The towns*—where Joan and her guards would be in danger of being captured by English soldiers. There were bridges over rivers near the towns. But they did not use them.

*Unafraid*—fearless ; নির্ভীক । *Clears*—frees from danger ; বিশদ্ব হইতে মুক্ত করেন । *The court*—of the Dauphin at Chinon ; Dauphin-এর রাজসভা ।

*Grammar, etc.*—*Rather*—adv., modifying 'drown'. *Confound*—vb., trans., obj. 'the wise', infinitive mood.

বঙ্গানুবাদ—কোন কিছুই Joan-কে বাধা দিতে পারিল না ; তিনি (Joan) তাঁহার পথ দেখিতে পাইলেন এবং ইহার অনুসরণ করিলেন ( অর্থাৎ তিনি তাঁহার কর্তব্য বুঝিতে পারিয়া সেই পথে চলিতে লাগিলেন ) । তাঁহার বাবা বলিলেন যে, Joan-কে সৈনিকদের সঙ্গে ঘোড়ায় চড়িয়া বেড়াইতে দেখা অপেক্ষা তিনি বরং তাঁহাকে Meuse নদীতে চুবাইয়া মারিবেন, এবং Joan যখন নিকটবর্তী সহরের সৈন্যধ্যক্ষের নিকট গিয়া বলিলেন যে, "রাজপুত্র Dauphin-এর (রাজপুত্র) অভিষিক্ত করিবার জন্ত তাঁহাকে Dauphin-এর নিকট যাইতে হইবে," তখন সৈন্যধ্যক্ষ Joan-এর বন্ধুকে Joan-এর কাণ মলিয়া দিয়া ( বা কাণে চড় মারিয়া ) বাড়ী পাঠাইয়া দিতে বলিলেন ।

Joan ভীত না হইয়া কিরিয়া আনিলেন । তিনি তাঁহার মান্নার সহিত পরামর্শ করিলেন ; মান্না সৈন্যধ্যক্ষের সহিত পরামর্শ করিলেন ; সৈন্যধ্যক্ষ ধর্মযাজকের সহিত পরামর্শ করিলেন ; এবং অবশেষে ধর্মযাজক ভগবানের শক্তিবাহী অনুপ্রাণিত এই শিশুটির ভার লইলেন এবং তাঁহার ভিতর হইতে শরতানের শক্তিকে বাহির হইয়া আনিত আদেশ করিলেন । কিন্তু এইভাবে ভগবানকে অবজ্ঞা করা যায় না । বুদ্ধিবান্ধবগণকে হতবুদ্ধি করিবার জন্ত তিনি (ভগবান) এই পুথিবীর সহজ ও সাধারণ জিনিস ব্যবহার করিয়া থাকেন । অবশেষে Vaucouleurs-এর সৈন্যধ্যক্ষ Joan-কে দুইজন রক্ষীসহ Chinon-এর রাজসভায় যাইবার রাস্তার রওনা করাইয়া দিলেন ।

নিজেকে এবং নিজের অকলঙ্কিত সন্মান (নাম) রক্ষা করিবার জন্য Joan পুরুষের বেশ ধারণ করিলেন এবং এগার দিন ধরিয়া এই তিন জন বিপদমুগ্ধ পথে চলিতে লাগিলেন। ইংরাজ সৈন্যগণ এড়াইবার জন্য তাঁহারা দিনের বেলায় ঘুমাইতেন ও রাত্রিকালে ঘোড়ার পিঠে চড়িয়া পথ চলিতেন, এবং নদরত্নকে এড়াইবার জন্য পায়ে ইটিয়া নদী পার হইতেন; কিন্তু Joan ভীত হইতেন না। তিনি বলিতেন, “ভগবান্ আমার জন্য রাস্তা পরিষ্কার করিয়া দিতেছেন; এই কাজের জন্যই আমার জন্ম হইয়াছে।” এইরূপে অবশেষে তাঁহার রাস্তাভায়ে পৌঁছিলেন।

### Paragraphs 13-14

**Summary**—The court of the Dauphin was at that time the most wretched court in Europe. The Dauphin himself was a fop and a fool. His courtiers were shallow and vain men, loving luxury only. At first it may seem a puzzle why Joan exerted herself so much for a worthless man like the Dauphin. But it is not difficult to understand why Joan set out to save the Dauphin and crown him king. France was at that time without a king. Joan felt that unless France had a king, she could not be united and saved. In the days of Joan, the monarch was the symbol of the unity of the nation. As a man the Dauphin was a worthless creature. But Joan felt that if he were crowned king in the sacred manner, he would restore the power and honour and unity of France. So Joan was resolved to crown him.

**Paragraph 13.** *It*—the court of the Dauphin. *Contemptible*—despicable; vile; দৃশ্য; অশ্রুত। *To the end of time*—i.e., for all time; চিরকালের জন্য। *Mystery*—enigma; রহস্য। *Pitiful*—contemptible; vile; অশ্রুত। *Creature*—person; জীব; ব্যক্তি। This is often used in contempt or admiration. Here in contempt. *Charles the Seventh*—the same as the Dauphin. Though not yet crowned, the Dauphin had already assumed the title of Charles VII. *Appalling*—shocking; terrifying; উৎকট; ভয়াবহ। *Inspiration*—divine influence; ভগবৎ প্রেরণা। *This heavenly maid*—this divine girl, i.e., Joan of Arc; এই দর্শ্য বালিকা, অর্থাৎ Joan. *Gathered round*—centred about; কেন্দ্র করিয়াছিল। *Base*—mean; নীচ। *Charles*—i.e., the Dauphin. His name was Charles. He became king as Charles VII. *A man so base as Charles*—Charles the Dauphin was sometimes called Charles the Base. But during the closing years of his reign he proved himself to be an able administrator. See *Additional Note*.

*To most of us.....as Charles*—Expl. This passage occurs in the story of *Joan of Domremy*. Charles VII was the rightful king of France. But he had not yet been crowned. He was leading an idle life and was surrounded by evil courtiers. Joan was inspired by God to save Charles from his courtiers and crown him king. Charles was a very mean creature. He was a fool and a fop. Even now we find it difficult to understand why Joan was inspired to save such a mean creature. It is shocking that Joan should sacrifice her life for the sake of Charles, a base man. (But there is an explanation for



what Joan did. Personally Charles might be a worthless creature. But Joan rightly felt that France must have a French king. That would unite France against the English. In Joan's days, the king was the only bond of unity for a nation. So to save France, she felt it necessary to save the king first.)

*Fop*—a dandy ; a vain man ; গোবাকবিলানী ; ফুনবাবু। *Wasted*—i.e., lived idly ; অনলভাবে কাটায়েছেন। *Idle court*—court full of idle men ; অনল লোকপূর্ণ রাজসভা। Both the king and his courtiers were idle men. France was being overrun by the English, but the king and his courtiers did little or nothing to save her. *Surrounded with*—encircled with ; পরিবৃত্ত। *Snob*—পদমর্যাদা-গর্বাক্ষ ব্যক্তি। A snob is "a person who has an exaggerated and contemptible respect for wealth and rank, who judges merit by outward appearance and looks down on the people he regards as social inferiors" (*Children's Dictionary*). *Dandies*—fops ; গোবাকবিলানী ব্যক্তিগণ। *Tinselled*—showy ; gaudy ; জনকালো ; চটকদার। *Tinselled ladies*—i.e., ladies wearing fine clothes and looking superficially brilliant but having no real worth in them.

*Mark Twain*—(1835-1910) is the pen-name of an American writer. His real name was Samuel Langhorne Clemens. He wrote many humorous books, some of which are *The Innocents Abroad* (1869), *Adventures of Tom Sawyer* (1876), *A Tramp Abroad* (1880). Here the reference is to Mark Twain's biographical book—*Personal Recollections of Joan of Arc*.

*Forked*—bifurcated ; two-legged ; দু-কোঁকড়া। *Carrot*—a kind of vegetable ; গাজর। *He sat.....carrot*—This is how Mark Twain describes Charles in his *Joan of Arc*. N.B. The description is quite appropriate. The Dauphin with his face powdered and painted looked red like the carrot. Then, as he wore tight dress, his two legs looked like two forks of a bifurcated (দুইভাগে বিভক্ত) carrot. But Andrew Lang observes that Charles's portraits "hardly justify these reproaches, and his subjects, as at Chalons, when they saw him, pronounced him *Une belle personne*" (a handsome person). *Tight*—close-fitting ; আঁটসাঁটি। *Clothes*—dress ; গোবাক। *Curled-up*—rolled up into a curl ; কুণ্ডলী পাকান। *Toe*—i.e., the front part of the shoe. *Crimson*—red ; লাল। *Velvet*—closely woven soft fabric wholly or partly of silk ; মবল। The word *velvet* (ভেলভেট) is also used in Bengali. *Cape*—short sleeveless cloak ; খাটো হাতাশূ জামা। *Sort*—kind ; রকম। *Thimble*—metal cover for the finger used in sewing ; সেলায়ের সময় আঙ্গুলে পরিবার খাড়ুদ্রব্য-নির্মিত টোপার। *Cap*—head-dress ; টুপী। *A sort..... cap*—Charles had a cap on his head. It looked just like a thimble which is worn on the finger at the time of sewing. *Feather*—"plume worn in hat" (*C.O.D*) ; টুপীর শোভাবর্ধক পাখীর পালক। *Sticking out*—protruding out ; projecting out ; উদগত হওয়া ; বহির্গত হওয়া। N.B. Note the

appearance and dress of Charles. The whole description here is abridged from Mark Twain's *Joan of Arc*: "When we entered the presence he sat throned, with his tinselled snobs and dandies around him. *He looked like a forked carrot*, so tightly did his clothing fit him from his waist down; he wore shoes with *a rope-like pliant toe a foot long*....; he had on a *crimson velvet cape*; on his head he had a tall felt thing like a *thimble*, with a *feather*.....All the materials of his dress were rich, and all the colours brilliant. In his lap he cuddled a miniature greyhound."

*Jest*—object of jest or ridicule; উপহাসের পাত্র। *This jest of France*—The Dauphin was an object of ridicule to all France. His enemies called him, in derision, the "King of Bourges." There were also bitter jokes about his birth, his legitimacy was doubted. *Box of paints*—colour-box; রং-এর বাক্স। *In all his colours*—i.e., having his dress made of cloths of different brilliant colours. Just as a paint-box contains all sorts of colours, the Dauphin's dress displayed every variety of colours. *Nursing*—fondling; caressing; আদর করিতেছেন। *Pet*—favourite; পোষা; আদরের। *Who*—refers not to the 'dog' but to 'this jest of France,' i.e., Charles. *Stood for*—represented; প্রতিনিধি বা প্রতীক ইয়াছিলেন। *Idea*—notion; ভাব। *Monarchy*—kingship; রাজশাসন। *Held nations together*—united; বিভিন্ন জাতিকে একত্ববন্ধনে বান্ধিত। *The great idea of monarchy..... together*—In former times most countries were ruled by kings. All classes within a nation had a common loyalty to the king. The king, worthy or unworthy, was the bond of unity for the nation. Kingship was held sacred and supreme. The ideas of nationalism and patriotism were not yet born. *Ancient days*—old times; পুরা কাল। *Superstition*—(here) misdirected reverence; অন্ধ ভক্তি। Ordinarily *superstition* means "irrational fear of the unknown or mysterious" (কুবুদ্ধি)।

N.B. In the Middle Ages, the people were ignorant and superstitious. Prof. Bury characterizes this age as "*Reason in prison*." "To the faithful in the Middle Ages the earth was but a plain, to which the angels of heaven descended, going and coming on errands of the Divine Will....."

The ties that bound together the diverse classes of people were Feudalism and the Church. Monarchy was the dominating ideal within the state. "Patriotism was inconceivable unless founded upon kingship; loyalty to a prince was the inevitable form for national sentiment to take"—*Cambridge Mediaeval History*.

*It was this jest.....superstition*—Expl. This passage occurs in the story of *Joan of Domremy*. The author is here describing Charles VII, king of France. Charles was a wretched creature. He was a fop and a fool. He spent his time idly in an idle court. He was an object of ridicule to all France. He loved to wear dress of many colours and looked like a box of paints. He had a favourite dog; he used to sit in court with this dog on his lap.

Such a contemptible (বৃথা) person was the king of France. A monarch must be full of dignity. But Charles was not. In those days—in the Middle Ages of Europe—the people were superstitious. All classes had a common loyalty to the king. The king was the bond that united the nation. (Patriotism and nationalism were yet unknown.) To the people of those times monarchy was a grand ideal and was held sacred. It was a pity that in France such an unworthy person like Charles represented the great ideal of monarchy of those times.

**N.B.** The author emphasizes the contrast. The ideal of kingship was great, it was held sacred in Europe during the Middle Ages. But Charles was unfit to represent this great ideal of France.

**Paragraph 14.** *That*—that fact, namely, that Charles though unworthy as an individual represented the great idea of monarchy. *All through*—i.e., from the beginning to the end of; *আন্তর্ভুক্ত*. *Charles the Base*—i.e., Charles VII who was a very mean man. He is, therefore, called Charles the Base. *These things*—namely, great fights with the English. *It.....things*—It was not for Charles personally that Joan performed great deeds. *Very heart of France*—As the heart is the most important part in the body of a man, so the king was the most important part in the life of France. *Centre and very heart of France*—i.e., the very source of the life of France. The unity and independence of France depended on the king. France must have a French king to unite her people. Charles, as son of Charles VI, was the rightful heir to the throne. It was not a question whether he was personally fit or unfit. Joan considered Charles as the symbol of kingship. *Until.....right*—until the king functioned properly.

*It was not.....was right*—**Expl.** This passage occurs in the story of *Joan of Domremy*. Joan saw the distress of France, plundered and oppressed by the English invaders. Charles the Dauphin was a mean creature. But Joan did not think of the personal qualities of Charles. Charles was the king of France and only a king could unite France against the English invaders. To Joan Charles was not an individual but a symbol of French national unity. The king was as important to France as the heart is to the human body. So Joan wanted to save Charles not for his own sake, but for the sake of France. She wanted to crown Charles as king and to inspire him with noble ideals.

**N.B.** Note that France is compared to a human body and the king is compared to the heart in the human body. The health and strength of a human body depend on the soundness of its heart. Similarly, the welfare of France depended on kingship.

*For the sake of*—in the interest of; for the benefit of; *মঙ্গলের জন্ত*. *For the sake.....the king*—Joan wanted to save France. For this France must have a king inspired with noble ideals. So she tried to save the king from his evil courtiers and inspire noble ideals in him. *He*—i.e.,

Charles. *This poor creature*—this wretched person, namely, Charles. *Whether he.....not*—Charles had doubts about the legitimacy of his birth. His mother, Isabella, favoured the English. She wanted that King Henry VI of England should be the king of France. Henry VI was the son of her daughter, Catherine. So she falsely gave out that Charles was not the son of her husband, Charles VI. Charles the Dauphin began to believe his mother and doubted the legitimacy of his own birth. And so he secretly thought that he was not the rightful heir to the throne of France. *Lawful king*—rightful king ; আইনমত রাজা ।

*Anxiety*—uneasiness ; concern ; অস্থিরতা ; দুঃখিতা । *Joan.....that*—Joan did not bother about the question of Charles's legitimacy. Her point was that Charles must cultivate noble virtues and be worthy of kingship. That would make him a true king. *True*—genuine, i.e., worthy to be a king ; সত্য, অর্থাৎ রাজা হইবার যোগ্য । *Consecrated*—devoted ; dedicated ; উৎসর্গ করিগাছে ।

*No king.....things*—The idea is this : Birth alone does not make a man fit to be a king. He must dedicate his life to noble ideals. *Lead*—guide ; পরিচালনা করা । *Lead.....France*—i.e., lead the people of France and infuse a new spirit in them. *Anointed*—smeared with holy oil at the time of coronation ; রাজ্যভিষেকের সময় পবিত্র তৈল দ্বারা নন্দিত । *Anoint*—"Apply ointment, oil, to (esp. as religious ceremony at baptism or on consecration as priest or king)" (*C.O.D.*). *By God*—The king is looked upon as the representative of God on earth. He is consecrated to kingship by God Himself. N.B. "Anointing is a ceremony used in many religions and is of great antiquity. Kings and priests and prophets on their appointment received this particular mark of authority" (*Children's Dictionary*). *See to it*—arrange that Charles is crowned king.

**Grammar, etc.**—*Contemptible* (adj.) ; *contempt* (n.). *Consecrate* (vb.) ; *consecration* (n.). *Anoint* (vb.) ; *anointment* (n.).

বশাবুদ—ইহা ছিল ইউরোপের সর্বাপেক্ষা দুগা রাজ-সরবার । Joan of Arc সন্তান Charles-এর মত একজন হীন জীবকে কেন রক্ষা করিতে গিয়াছিলেন—ইহা চিরদিনের জন্য একটি রহস্য থাকিয়া যাইবে । আমাদের অধিকাংশের নিকটই ইহা একটি ভ্রমাবস্থাপে বিশ্বাসের ব্যাপার বলিয়া মনে হয় যে, এই বর্গায় বালিকার ভগ্নবৎ প্রেরণা Charles-এর মত একজন হীন ব্যক্তিকে কেন্দ্র করিয়া উৎসাহিত হইয়াছিল । তিনি (Charles) ছিলেন একজন বসনবিলসী ও নির্দোষ ব্যক্তি । একটি কর্তৃবিমুগ্ন রাজসভায় পদমর্যাদাগর্ভাক্ষ ও সম্মানিত সন্তানদ্বয় ও চটকদার পোষাক-পরা মহিলাবৃন্দ-পরিবৃত্ত ইহা তিনি তাঁহার জীবন বৃথা নষ্ট করিতেছিলেন । Mark Twain বলিয়াছেন যে, তিনি (Charles) যখন তাঁহার রাজসভায় বসিতেন, তখন তাঁহাকে বেগাইত একটি বিপণ্ডিত (দু-কঁকড়া) গাভরের মত । তিনি আঁটনটি পোষাক পরিতেন ; তাঁহার ছুতার অগ্রভাগ ছিল কোঁকড়া ও একটু লম্বা ; তাঁহার গায়ে থাকিত একটি লাল মখনলের হাতাবিহীন খাটো জামা ; এবং তিনি মাথায় পরিতেন সেলাইয়ের জন্ত আশুলে পরিবার চৌপরের মত একটা টুপি ও ইহাতে একটি পাখীর পালক গোঁজা থাকিত । তিনি ছিলেন সন্ন্যাস প্রাঙ্গণের উপহাসভাজন ; তিনি যখন রং পোষাক পরিয়া রাজসভায় বসিতেন, তাঁহাকে বেগাইত ঠিক একটি রং-এর বাজের মত ; তাঁহার কাছে থাকিত তাঁহার পোষা দুহর এবং

এইটিকে তিনি অনবরত আদর করিতে থাকিতেন। এই ব্যক্তি ছিলেন রাজতন্ত্রের বিরাট আদর্শের প্রতিনিধি (প্রতীক) স্বরূপ; সেই প্রাচীন কুসংস্কারের যুগে এই রাজতন্ত্রের আদর্শই বিভিন্ন জাতিসমূহকে একাবদ্ধনে বাঁধিয়া দিত।

Joan-এর গল্প পড়িবার সময় আগাগোড়াই আমাদের এই কথা স্মরণ রাখিতে হইবে। Joan যে সকল কাজ করিয়াছিলেন, তাহা হইল Charles-এর জয় করেন নাই—করিয়াছিলেন ফ্রান্সের রাজার জয়। রাজা ছিলেন ফ্রান্সের কেন্দ্র ও স্থপিত্ত-স্বরূপ; এবং Joan বুঝিতে পারিয়াছিলেন যে, স্থপিত্ত হইয়া না থাকিলে ফ্রান্সের উদ্ধারের কোন আশা নাই, এবং তাই রাজার নব্বলের জয় তিনি (Joan) রাজাকে রক্ষা করিতে চেষ্টা করিয়াছিলেন। তিনি আইনতঃ রাজা কি না, এমন কি সে সম্বন্ধে এই হতভাগা জীবটি (অর্থাৎ Charles) নিশ্চিত ছিলেন না; কিন্তু Joan-এর নম্র সে বিষয়ে কোন দ্বিধা ছিল না। যে বিষয়ে Joan নিশ্চিত ছিলেন, তাহা হইতেছে এই যে, সহ্য কাজে জীবন উৎসর্গ করিতে না পারিলে, কোন রাজাই ন্যায়কারী রাজা হইতে পারেন না। এই রাজপুত্র Dauphin-কে ফ্রান্সে এক নবজীবন সঞ্চারিত করিতে হইবে; এবং সেই জয় তাহাকে ভগবান কর্তৃক পবিত্র তৈলে অভিষিক্ত হইয়া বাধায় রাজমুকুট পরিমা রাজপদে অভিষিক্ত হইতে হইবে; এবং ইহা সাধাতে হয় Joan তাহার ব্যবস্থা করিবেন।

#### Paragraphs 15-17

**Summary**—Joan waited for two days. Then she was taken to the king. At first the king tried to mislead her. He said that he was not the king and pointed out one of his courtiers as the king. But Joan could not be deceived. She said that she had been sent by God to crown him at Rheims. Joan then took the king aside and told him a secret which was known to the king alone. The king was impressed. But he was afraid of his courtiers. Joan was then examined by a band of priests. But her sharp and prompt replies defeated them all. At last the king agreed to make use of Joan. The English were at that time besieging Orleans. Joan would drive out the English from Orleans. Armed with a flag of white and gold and a sword she made herself ready.

**Paragraph 15, Two days' waiting**—Joan was not taken to the king immediately after reaching Chinon. For two days the king's council discussed whether she should be allowed to see the king. She had to wait for two days. She lived at an inn. "The Council was divided in opinion as to whether she should be admitted or not; however, an appointment was made"—(Andrew Lang). *They*—the courtiers or officers of the king. *They led.....king*—"Louis de Bourbon, Comte de Vendome led Joan into the Royal presence. The hall of audience was crowded; Joan says that 300 knights were present....."—Andrew Lang.

**Seventeen**—seventeen years old. *He was twenty-six*—Charles was born in 1403. He met Joan on March 8, 1429. *Hear—i.e.*, in our imagination. *Tittering*—half suppressed laugh; চাপা হাসি। *The fops and dandies—i.e.*, the courtiers of Charles. *The country maid*—the village girl, Joan.

**Page 78. Walked in**—entered the court. *Ignored*—disregarded; উপেক্ষা করিলেন। *God.....life*—May God grant you a long life; ভগবান আপনাকে দীর্ঘজীবন দান করুন। *Gentle Dauphin*—As Charles was not yet crowned, Joan addressed him as Dauphin. She called the Dauphin 'gentle' for the sake of courtesy. *Trick*—artifice; stratagem; চতুরী;

কলৌ। *Played a trick*—i.e., tried to deceive Joan by saying that he was not the king. *There is the king*—The king pointed at some courtier and said that he was the king. N.B. What the king did was this : He disguised himself and stood among the courtiers and made one of the courtiers sit on the throne. But Joan instinctively felt that the man on the throne was not the king. She passed by the throne, came among the standing courtiers, fell at the feet of one of them and addressed him as king. She thus found out the king. But the king protested. He pointed at the throne and said that the king was sitting on it. But Joan was not to be deceived. She told the king—"No, gracious hege, you are he, and none other"—(*Mark Twain*). *Deceived*—cheated or misled ; প্রভ্রান্ত ।

*King of Heaven*—God. *Aside*—on one side ; away from the others ; একপাশে ; জ্ঞাপিত্বিক । *In secret*—privately ; গোপনে । *For ever after*—always afterwards ; পরে সর্বদা । *Regarded*—considered ; বিবেচনা করিতেন । *Proof*—evidence ; প্রমাণ । *Sincerity*—honesty of mind ; স্নরভতা ; স্কপগটতা । *Inspiration*—divine influence ; ঐশ্বরিক প্রেরণা । *Which..... inspiration*—The king had a secret which no one else knew. But Joan told him of that secret. That impressed the king. He was convinced that Joan was really inspired by God Himself. *Bitter*—painful ; গীড়ানায়ক । *Secret*—hidden thing ; গোপন বিষয় । N.B. The secret was a prayer which the king had made to God a little while ago. It was known only to God and the king himself. But Joan spoke to him of the prayer. The king was tormented with doubt about his own legitimacy and had prayed to God to resolve that doubt. Joan told him about it. *What Joan said...understood*—Joan dispelled the secret doubt of the Dauphin. She assured him that he was the lawful king, being the lawful son of his father, King Charles VI.

N.B. The king's "bitter secret" remains a debated subject. "According to her confessor, Pasquerel, the Maid told him that she said, 'I tell thee, from Messire, that thou art true heir of France and son of the King'."

*Showed*—proved ; revealed ; প্রমাণ করিল ; প্রকাশ করিল । *Understood*—knew (the secret of the king) ; ( রাজার গোপন কথা ) জানিতেন ।

Paragraph 16. *Bound*—obliged ; বাধ্য । *Pompous*—showy ; স্বাকালো ; আড়ম্বরপূর্ণ । *Clowns*—fools ; buffoons ; বিদ্বন্ধ ; ভাঁড় । *The pompous...court*—The foolish but showy courtiers of the king are referred to. The king particularly feared two of them. One was Georges de la Tremouille, his Lord Chamberlain ; and the other was his Chancellor, the Archbishop of Rheims. *Stand*—beat ; স্হ কর । *Ridicule*—mockery ; laughter ; বিদ্রুপ । *Pooh-poohed*—expressed contempt for ; অবজ্ঞা প্রকাশ করিল । *The country girl*—the village girl, i.e., Joan.

N.B. The king was convinced that Joan was inspired by God. He would have immediately sent Joan with soldiers to Orleans. But he was afraid that his courtiers would laugh at him for placing reliance in a village-girl. The courtiers suggested that Joan might have been inspired

by Satan. They sent her to the University of Poitiers to be examined there by the Professors of Theology who were all priests and monks. This examination lasted for three weeks. The Archbishop of Rheims, Chancellor of France, was the President of the Examining Commission. In the following lines of the paragraph some of the questions asked by the priests and Joan's replies are given by the author.

*Deliver*—free ; মুক্ত করা । *A priest*—It was a Dominican priest who said this at the time of Joan's examination at Poitiers. *Need*—necessity ; প্রয়োজন । *Men-at-arms*—soldiers ; সৈনিকগণ । *Victory*—success in battle ; বিজয় । N.B. Joan's reply was quite true : "God helps those who help themselves."

*Monk*—one of a religious community living in a monastery ; মঠবাসী । *Another monk*—His name was Brother Seguin. He was a professor of theology in the University of Poitiers. *Pooh-poohed*—ridiculed ; উপহাস করিলেন । *The voices*—namely, of saints which Joan used to hear and which asked her to save France. *What.....spoke*—The monk asked in what language the voices spoke to Joan. N.B. In those days Latin was the language of religion. If the angels spoke in Latin, Joan, a village girl, could not understand them. If they spoke in native French, surely then they were not angels. Such was the argument of the Monk. *'Much better than yours'*—Joan replied that the voices spoke in French, and their French was much better than the French of the monk. N.B. This is a sharp retort ( প্রত্যুত্তর ) । The monk (Brother Seguin) came from Limoges and spoke a bad French dialect. Joan retorted by saying that the French of the voices was much better than that of the monk.

*Sign*—miracle proving 'supernatural power ; নিদর্শন ; ঐশ্বর্যপ্রাপক অলৌকিক ঘটনা । *They.....signs*—This time also it was Brother Seguin who asked Joan to give a sign that she had really been sent by God. N.B. Brother Seguin said, "God will not have us put faith in thy words unless thou showest a sign." *Come*—to Poitiers. *Give signs*—show miracles ; অলৌকিক ঘটনা দেখান । *Take.....Orleans*—and there I shall give signs and perform miracles by defeating the English. We shall see later on that she did this. *Orleans*—town of France on the river Loire. It is a trading centre and has a grand Cathedral and a University. It was here that Joan of Arc defeated the English under the Duke of Bedford in May, 1429, and raised the siege of the town.

N.B. Joan replied thus : "I am not come to Poitiers to perform signs or miracles ; my sign shall be to raise the siege of Orleans. Let me have men-at-arms few or many and I will go."

**Paragraph 17.** *Rather clever*—The monks and priests found Joan to be quite clever. N.B. The King's Advocate and Doctor of Laws observed that Joan "answered her interrogators as well as any good clerk could do, and they believed she had a divine mission." *In the end*—at last ; অবশেষে । *Questioning*—asking of questions ; প্রশ্ন করা । *Announced*—declared ; ঘোষণা করা হইল । *Bearing in mind*—considering ; বিবেচনা করিয়া ।

*Goodness*—virtue ; nobleness ; শাধুতা ; নরোত্তমতা । *The great.....Maid*—*i.e.*, the noble qualities that Joan possessed. The priests certified that she was a good and faithful Christian ; so her help might be taken. *Take use of*—employ ; take help of : নিযুক্ত করা ; সাহায্য লবণ ।

*Besieging*—laying siege to ; surrounding with soldiers with the intention of capturing ; ঘেরাও করিয়াছিল । *Besiege*—"beset or surround with armed forces, for the purpose of compelling to surrender (*Webster*). *Fortified*—provided with defensive works ; strengthened against attack with forts, guns, etc. ; দুর্গ ও কানন প্রভৃতি দ্বারা দৃঢ়কৃত । *Towers*—fortresses ; দুর্গ নক্ষত্র । "On October 12, 1428, the English appeared before its ramparts and at once formed around the place a series of bastilles each of which was commanded by one of the first lords of England..... Salisbury was commander-in-chief." The people of Orleans defended the town bravely.

*The town*—Orleans. *Blocked*—obstructed ; ব্রোধ করিয়াছিল । *Rheims*—where the king was to be crowned. As Orleans stood on the way to Rheims, Joan must first raise the siege of Orleans to lead the Dauphin to Rheims. See also *Notes* under Paragraph 8. *Raise the siege*—*i.e.*, compel the English to give up the attack on Orleans. *Commanded of*—*i.e.*, required of. Joan was asked to drive the English away and compel them to raise the siege of Orleans. Orleans had great strategical importance. If Orleans fell, the English would be able to progress unhindered through southern France. *The English.....of Joan*—That was Joan's first task. *They gave her a standard etc.*—"St. Margaret and St. Catherine bade her take a standard.....and thereon was to be painted the King of Heaven"—*Andrew Lang*.

*Standard* flag ; পতাকা । *White and gold*—the flag itself was white but it had on it figures embroidered in gold. *Embroidered*—ornamented with needlework ; হাতীকারে অলঙ্কৃত । *Portrait*—figure ; likeness ; আকৃতি ; চিত্র । *The portrait of Christ*—This description is not quite accurate. The flag had the figure of God and not Jesus Christ embroidered on it. But it had the words *Jesus Maria* inscribed on it. N.B. Joan herself made the design of her flag. It was white and embroidered with lilies. On one side there was the picture of God seated on the clouds and holding the world in His hand with the inscription *Jesus Maria*. On the other side there was the shield of France supported by two angels, together with a pennon on which was represented the Annunciation (*i.e.*, announcement of the birth of Christ made to Virgin Mary by the angel, Gabriel).

*Triumphs*—victories ; জয়সমূহ । *To the end of her days*—as long as she lived ; যতদিন সে বাঁচিয়াছিল । *Bore*—carried ; বহন করিতেন । *Light of the World*—*i.e.*, Jesus Christ. The name *Light of the World* is given to Jesus Christ in the Bible. Thus in *John*, VIII, 12, Jesus Christ speaks of himself as "the light of the world". N.B. Note that the author here makes a mistake. As a matter of fact, it was the figure of God and not of Christ that was embroidered on Joan's flag. *All through*



*her.....of the World*—"The Maid always bore her standard when in action, that she might strike no man with the sword ; she never slew any man" (*Andrew Lang*).

*Would have given*—wanted to give ; দিতে চাহিয়াছিলেন। *Asked*—said ; বলিল। *A certain church*—It was the Church of St. Catherine's at Fierbois. *A sword*—It was believed that this sword belonged to Charlemagne, a mediaeval French king and hero of great renown. *Buried*—hidden underground ; মাটির তলায় লুক্কায়িত। *Altar*—communion table, i.e., the table in the church on which the priest puts offerings for God ; বেদী। N.B. Note the miraculous nature of the sword and its discovery.

**Page 79.** *Blow*—stroke ; আঘাত। *Never struck a blow*—never hit anybody ; কাহাকেও আঘাত করেন নাই। N.B. It had been suggested to Joan that she should sharpen the blade of the old sword. But Joan said that it was not necessary. She would never kill anybody. This shows how noble a saint Joan was even in her warlike career.

**Grammar, etc.**—*Waiting*—gerund, obj. to prep. 'after'. *Tittering*—verbal noun, obj. to 'hear'. *Deceive* (vb.) ; *deception* (n.) ; *deceptive* (adj.). *Pompous* (adj.) ; *pomp* (n.). *Ridicule* (n. & vb.) ; *ridiculous* (adj.).

বঙ্গানুবাদ—এক এইরূপে ছুইসিন অপেক্ষা করার পর তাহার (রাজার পারিবারিক) তাঁহাকে (Joan-কে) রাজার কাছে লইয়া গেল। Joan-এর বয়স ছিল তখন সত্তর এবং রাজার ছায়ায়। এই গ্রাম্য বালিকা যখন রাজসভায় প্রবেশ করিলেন, তখনকার সেই নব বাবু ও বিলাসীদের চাপা হাসির শব্দ আনন্দ যেন (এখনও) শুনিতে গাইতেছি ; কিন্তু Joan তাহাদের সকলকে উপেক্ষা করিয়া রাজার সম্মুখে জাহ্নু পাতিয়া বসিলেন। তিনি (Joan) বলিলেন, "ভদ্র রাজপুত্র, ভগবান্ আপনাকে দীর্ঘ জীবন দান করুন" ; কিন্তু রাজপুত্র Dauphin তখন Joan-এর সম্মুখে একটু চাতুরী খেলিলেন এবং বলিলেন, "আনি রাজা নই ; এ যে রাজা বসে আছেন।" কিন্তু Joan প্রভাবিত হইবার পাত্রী নন। তিনি বলিলেন, "ভদ্র রাজপুত্র, আপনিই রাজা, অথ কেউই নয়। আমি কুমারী Joan। স্বর্গের রাজা স্বয়ং ভগবান্ আমাকে আপনার কাছে পাঠিয়েছেন ; তিনি আমাকে বলতে বলেছেন যে, Rheims সহরে আপনার রাজ্যাভিষেক হ'বে।" এই বলিয়া Joan রাজাকে একপাশে লইয়া গেলেন এবং গোপনে তাঁহাকে কিছু বলিলেন, যাহা রাজা তিরদিন Joan-এর অকপটতা ও ঐশ্বরিক প্রেরণার একটি প্রমাণ বলিয়া মনে করিতেন। রাজার একটি কষ্টকর শপথ রহস্য ছিল ; Joan তাঁহাকে যাহা বলিলেন, তাহাতে প্রমাণিত হইল যে, Joan এই রহস্যের কথা জানেন।

কিন্তু রাজা Joan-কে বিশ্বাস করিতে বাধ্য হইলেও, তাঁহার রাজসভার আড়ম্বরপূর্ণ ভাঁড়ালিকে ভয় করিতেন। তাহাদের ঠাট্টা তাঁহার সহ্য হইত না ; পুরোহিত, সৈনিক, উচ্চবংশোদ্ভব নরনারী সকলেই এই গ্রাম্য বালিকাকে টিটকারী দিতে লাগিল। এক পুরোহিত (Joan-কে) বলিলেন, "তুমি বলছ, ভগবান্ ফ্রান্সকে উদ্ধার করবেন ; তাই যদি হয়, তাঁ'র (ভগবানের) মৈশ্বের দরকার কি ?" Joan জবাব করিলেন, "আঃ, মানুষ যুদ্ধ করবে, ভগবান্ বিজয় দান করবেন।" অথ একজন পুরোহিত (সঠিকারী সন্ন্যাসী) Joan যে সকল স্বর্গীয় স্বর শুনিতেন, সেইগুলিকে বিক্রপ করিলেন এবং তাঁহার কি ভাবের কথা বলেন তাহা জিজ্ঞাসা করিলেন। Joan বলিলেন, "আপনার ভাষা অপেক্ষা অনেক ভাল ভাষায় তাঁহার কথা বলেন।" তাঁহার

Joan-কে ঐশ্বর্যের নিদর্শন দেখাইতে বলিলেন ; কিন্তু Joan বলিলেন, “আমি ঐশ্বর্যের নিদর্শন দেখাতে আসি নাই ; আনাকে Orleans-এ নিয়ে চল।”

তাহারা নিশ্চয়ই ভাবিতে বাধ্য হইয়াছিল যে, Joan যেটুকু বেশ বুজিনতী-ই বটে। অবশেষে আরও অনেক ভিজানাবাসের পর যোদ্ধা করা হইল যে, এই কুমারী দেয়োটর অনাধারণ সাধুতা বিবেচনা করিয়া রাজা ইঁহার সাহায্য গ্রহণ করা স্থির করিয়াছেন। ইংরাজ সৈন্য Orleans সহর অবরোধ করিয়া রাখিয়াছিল ; Orleans সহরের চারিপাশস্থিত তাহাদের স্থরক্ষিত বৃহৎ দুর্গদুর্গ রাজার Rheims নহরে যাইবার গথ বন্ধ করিয়া রাখিয়াছিল। Joan-এর উপর এখন আদেশ হইল যে, ইংরাজসৈন্যকে এই সব দুর্গ হইতে তাড়াইয়া দিয়া Orleans নহরের অবরোধ তুলিয়া নিত বাধ্য করিতে হইবে। তাহার (অর্থাৎ রাজার লোকেরা) Joan-কে সোনালি কাষ করা একটি শাল নিশান দিল ; ইহার উপরে দীপ্ত দ্রষ্টার ছবি আঁকা ছিল। তাহার (Joan-এর) সকল যুদ্ধ চক্ষুর নদর, তাহার দীপনের শেষ পর্যন্ত, Joan নিজ হাতে লগভের আলো দীপ্ত দ্রষ্টার মূর্তি অঙ্কিত এই নিশান বহন করিয়াছিলেন। রাজা তাহাকে একখানি তরবারি দিতে চাহিয়াছিলেন ; কিন্তু তিনি (Joan) একটি গির্জার নাম করিয়া কাছাকেও সেখানে পাঠাইতে বলিলেন এবং সেখানে বৌদ্ধ গির্জা একটি তরবারি প্রার্থিত আছে, তাহা নইয়া আদিত বলিলেন ; সেখানে লোক পেল এবং যথাহানে তরবারি পাইল এবং নইয়া আসিল। কথিত আছে যে, তিনি (Joan) যে সকল যুদ্ধ পরাজয়লা করিয়াছিলেন, তাহার কোনটিতেই তিনি কখনও কাছাকেও একটিবারও আঘাত করেন নাই।

### Paragraphs 18-21

**Summary**—The king appointed Joan the commander-in-chief of his armies. She had power over even the generals and the captains. In April, 1429, Joan led the French army to the town of Orleans. Then she wrote a letter to the English. She asked them to surrender all the territory they had conquered in France and to go back to England. But the English sent back a taunting reply and asked Joan to go home and attend her cows. Joan now led the French army to attack the English. A fierce fight began and the English were finally defeated. The English had besieged Orleans for seven months ; but within eight days they were compelled to raise the siege and flee away. Joan came to be known as the Maid of Orleans.

**Paragraph 18. Put at the head of—i.e.,** made the chief of ; প্রধান কর্তৃ নিয়ন্ত্রণ হইলেন। **King's armies—i.e.,** the armies of the French king, Charles VII. **She.....armies—i.e.,** Joan was made the commander-in-chief of all the French armies. **N.B.** This has been disputed by modern historians.

**Generals and captains—i.e.,** military officers ; সেনাপতিগণ। Generals and captains are different grades of military officers, generals being of a higher rank than captains. Two of Joan's generals were La Hire and Dunois. **In April, 1429—**Joan started on April 27, 1429, in her march towards Orleans. The number of the relieving army led by Joan was probably about 4000 men. **Looked—**appeared like ; দেখাইল। **Heavenly figure—**divine being ; স্বর্গীয় মূর্তি ; দেবমূর্তি। **She.....figure—**Joan looked not like a human being but like a divine being—like an angel or goddess. **Clad—**clothed ; dressed ; পরিহৃত ; সজ্জিত। **Armour—**defensive covering worn in fighting ; coat of mail ; বর্দ। **Dazzling—**shining ; bright ; উজ্জ্বল।

*Armour.....white*—It was made of the finest steel and polished like a mirror. N.B. Joan went to the city of Tours, where a band of well-known smiths made a complete suit of white armour for Joan. *Pressed*—crowded; thronged; ভিড় করিত।

*Hem*—edge; border; প্রান্ত। *Garment*—dress; particularly gown or cloak; পোষাক, বস্ত্র; গাউন বা বহিরাবস্ত্র। *The peasants.....garment*—This shows how deeply the peasants revered Joan. They considered themselves fortunate if they could just touch the border of her dress. This is an ancient manner of showing respect to great men and women. N.B. At Remilly "multitudes had gone out to meet her.....and there was marvellous pressing to touch her as she rode" (*Andrew Lang*).

*Simple folk*—ordinary people; সাধারণ জনগণ। *Believed in her*—had their faith in Joan; জোঁকে ভেদে বিশ্বাস করত। They believed that Joan was inspired by God. So they never opposed her plans. *Stood in her path*—opposed her; obstructed her; বাধা দিচ্ছিল; বিরুদ্ধতা করছিল। *Pestered*—disturbed; annoyed; বিরক্ত করিত। *Thwarted*—opposed; frustrated; বাধা দিত; ব্যর্থ করিত।

N.B. The generals thought that they understood military matters better than Joan. So whenever they did not agree with Joan's plans, they tried to thwart her. For example, they at first refused to follow Joan's plan of advance towards Orleans.

*Way*—path; route; পথ। *Chose her own way*—selected the route by which she would go. *Approaching*—going to. *Deceived*—cheated; প্রভঞ্চিত করিল।

N.B. Orleans was on the north bank of the river Loire. Joan's plan was to march boldly upon Orleans by the north bank of the Loire fighting the way past the strong English fortresses (called bastilles) round Orleans. But her generals thought this plan to be absurd. They led her by the south bank of the Loire and on April 28, 1429, Joan and her army arrived opposite Orleans on the south bank of the Loire. Joan found out their deception and compelled them to march again by the north bank.

N.B. Joan said angrily to Dunois, the French commander at Orleans, "In God's name, the counsel of Our Lord is wiser and safer than yours. You think to deceive me and you deceive yourself, for I bring you better rescue than ever came to knight or city, the succour of the King of Heaven."

*Found them out*—discovered their deception; তাদের প্রভঞ্জন ধরিয়া ফেলিলেন। Joan found out the plan of her generals only after reaching the south bank of the Loire. *Counsel*—advice; পরামর্শ; উপদেশ। *Sure*—efficacious; dependable; কার্যকরী; নির্ভরযোগ্য। *The counsel.....yours*—These words of rebuke were addressed to Dunois, the commander of Orleans. The idea is this: Joan wanted to go to Orleans by the north bank of the Loire, so that she might meet the English directly where they were very strong. She was inspired by God to do it. But her generals wanted to take her by the south bank. They wanted to cross

the river about 5 miles upstream and reach the east gate of Orleans, where the English defence was weaker. Joan told them that God's advice was better than theirs.

**Paragraph 19.** *The town—i.e., Orleans. Having reached the town*—Joan reached the town on the evening of April 29, 1429. *A letter to the English*—Joan could not write. She dictated a letter and sent it to the English commanders at Orleans. The letter was not sent after reaching Orleans as suggested in the text. Joan's letter to the English was dated March 22, 1429. It had been dictated to a Doctor at Poitiers, before Joan was accepted by the Commission. The letter was not delivered to the English by her heralds before April 30, 1429. *Asking for—demanding*; দাবী করিয়া। *Asking.....of—i.e., demanding the surrender of*; অর্পণ দাবী করিয়া। *Good towns*—'good' is used here as "a term of general or indefinite commendation" (*The Shorter Oxford English Dictionary*). *Keys of all the good towns*—In the Middle ages, all important towns had walls built around them. There were gates through which alone men could come in and go out of the town. The keys of the gates remained with the masters of the towns. *God's France—i.e., France which belonged to God.* N.B. Joan believed that "France was held in fief from God" as all kingdoms were. She believed that kings were but the vassals of God and that God punished the nations for their sins.

"We are all subjects to the King of Heaven; and He gave us our countries and our languages and meant us to keep to them"—Bernard Shaw's *St. Joan*.

*The good.....France—i.e., the French towns the English had conquered by force and had been then occupying.* Some of these towns were Rouen, Paris, Amiens, and Troyes.

*Begging—requesting*; অনুরোধ করিয়া। *Leave the kingdom—i.e., go away from France.* Joan requested the English to leave the French towns occupied by them and also to go away from France altogether. *Make her way—i.e., proceed onwards*; অগ্রসর হওয়া।

*Commotion—disturbance*; গণ্ডগোল; হুলস্থূল। *The King of Heaven—i.e., God.* *The Maid—i.e., Joan.* *Assaults—attacks*; আক্রমণ। *The King... ..assaults—i.e., God would endow Joan with greater strength than the English could bring together in their attacks on French towns.* *Act... ..reason—act reasonably*; যুক্তিসঙ্গতভাবে কাজ করা। *Come in her company—i.e., join her as friends*; বন্ধুত্বাবে ভাবাবে সঙ্গে যোগ দেওয়া। Joan's request to the English was to give up their unfriendly attitude towards France and join Joan as her friends. *Christianity—Christian religion*; খ্রীষ্টধর্ম। Joan's idea was this: Both the English and the French were Christians. So instead of fighting with one another they should join hands and be friends. And the two nations might then combine together and work for the cause of the Christian religion.

*The greatest.....Christianity*—Joan was thinking of the English joining the French in a crusade or Holy War for the rescue of the Holy

Sepulchre (*i.e.*, the grave of Jesus Christ) from the Moslems. The town of Jerusalem in Palestine containing the grave of Jesus Christ was at that time under the Moslems.

*Mocked*—taunted ; বিদ্রোপ করিল। *Fierce*—violent ; strong ; প্রকট ; উগ্র। *Defiance*—challenge ; দুষ্কাহান। *Dairy*—a room or bulding for keeping milk and cream and making butter etc. ; the milk department in a farm. *Dairy-maid*—milk-maid ; গায়ালিনী। Joan had charge of her father's cows. So the English tauntingly addressed Joan as a dairy-maid. *Bade*—ordered ; আদেশ করিল। *Go...cows—i.e.*, leave fighting and go back to her dalry to mind her cows. (Instead of meddling in military matters, Joan should go back and attend her cows) N.B. On the evening of April 30, 1429 Joan mounted on the wall at Le Belle Croix and summoned the English captain, Glasdale and the garrison of the Tourelles to depart in peace. "*Glasdale* abused her in the coarsest terms, calling her cow-girl and ribald"—*Historians' History of the World*.

Paragraph 20. *Weapons*—instruments for fighting ; অস্ত্র। *Words* .....*Orleans—i.e.*, At Orleans the English never dared attack Joan with weapons. They addressed taunting words to her. They felt a sort of awe towards her. N.B. "In their hearts they believed her to be a witch and were greatly afraid of her"—(*Historians' History of the World*). *Led*—guided ; পরিগণিত করিয়াছিল। *Troops*—soldiers ; সৈন্য। *The battle—i.e.*, the fate of the battle between the English and the French. *Swayed*—moved ; oscillatted ; হুল্লিট লাগিল। *This way and that—i.e.*, now towards victory and now towards defeat. *The battle... that—i.e.*, at one time the English were about to be victorious, at another time the French were about to be victorious. N.B. This battle was for the capture of one of the towers—the tower of St. Loup. It was attacked by the French. For three hours the fight raged and at last the fort was aptured by the French. *Fire—i.e.*, shoot with their cannon ; কানন দাগল।

N.B. Artillery was beginning to be used ; but the soldiers were nerally armed only with bows and arrows in those days. Except the nnons, there were no other fire-arms. *Came on*—approached ; কাছে

| *Still*—silent ; নিস্তব। *Trembled*—with fear. *Dazzling*—bright ;

| *This.....armour—i.e.*, Joan who had put on white armour of steel.

*ows*—shot from the bows of the English archers. The English of those days were very skilled archers. *Flew*—moved rapid y ;

বেগে চলিতে লাগিল। *About*—around ; চতুর্দিকে। N.B. Here a different

day's battle is described. This was for the capture of the Tourelles—strongest of the forts erected by the English. The battle was fought on the 7th of May, 1429, and the fort was taken by the French. This decided the fate of Orleans. The English abandoned the siege the next day. *She.....hand*—The incident occurred on May 7, 1429. Joan was wounded with an arrow shot by the English. With her own hand she took out the arrow. She felt great pain and cried.

*This figure in white—i.e., Joan. Bearing—*carrying; বহন করিতেছেন। *The flag of white and gold—*This has been described in Paragraph 17 above. See *Notes* there. *Awed—*frightened; ভীত করিয়াছিল। *The English—the English soldiers. Towers—i.e.,* forts; দুর্গসমূহ। *The English..... towers—*The English had built forts round the city of Orleans and had fortified these strongly. See Paragraph 17 above. Between April 29 and May 6, the bastilles of St. Loup, St. Jean le Blanc were captured by the French. Only the two bastilles on the south side of the Loire—the Augustins and the Tourelles—remained to be conquered. *She.....troops—*Joan led the French soldiers. *As one man—*with united resolve; একাবদ্ধভাবে; একমত হইয়া। *The wall—the wall round Tourelles where the English had built a fort to besiege the Frenchmen within Orleans. Tourelles was a stone fort of two towers on an arch of a bridge on the Loire. The attack on it began on the morning of May 7, 1429. They—the French soldiers.*

Page 80. *Flung themselves—*threw themselves, i.e., rushed; বেগে বাবিত হইল। *Against it—*against the wall. *Their forces—their soldiers; তাহাদের সৈন্যগণ। Broken—*defeated and in disorder; পরাজিত ও বিশৃঙ্খল।

N.B. Note that two battles are here combined into one. The first is the battle for the fort of St. Loup, and the second for the fort of the Tourelles.

Paragraph 21. *Bolt—*thunderbolt; বজ্র। *Blue—*blue cloudless sky; বৈষ্ণব নীলাকাশ। *Bolt from the blue—i.e.,* complete surprise (like the crash of thunder in a blue sky); বিনামেঘে বজ্রপাত। *It.....blue—*It is explained in the next sentence. The French soldiers had fought bravely and the English had been defeated. Still the French were ordered to retreat and give up the attack. *Resting—*taking rest; বিশ্রাম করিতে। *Vineyard—*plantation of vines; আদুরের ক্ষেত। "She went alone into a vineyard, some way from the throng of men and in that vineyard she abode in prayer for about half a quarter of an hour"—*Andrew Lang.*

*Talk—*rumour; (here) sound; শুভব; (এখানে) শব্দ। *Retreat—the act of retiring in order from before the enemy; শত্রুর সম্মুখ হইতে পশ্চাদগমন। It was like.....of retreat—*"No progress was made and night was at hand." The French general "Dunois himself gave orders to sound a retreat" (*Historians' History of the World*). Joan heard that sound and was amazed.

*She knelt etc.—*Joan at once made up her mind. She would go among the soldiers and inspire them to fight. This she did and the fort of the Tourelles was captured. *Planted—*fixed; পুঁতিলেন। *Standard—*flag; নিশান। *Edge—*border; কিনারা। *Moat—*deep wide ditch surrounding town, castle, etc. and usually filled with water; পরিখা। The moat acts as a defence against attacking forces.

*Planted her.....moat—*N.B. It is not certain that Joan herself planted her standard on the edge of the moat during the final phase of the battle.

*Pennon*—"long narrow flag triangular or swallow-tailed" (*C.O.D.*) ; জন্ডা স্বল্প ত্রিভুজ। N.B. A *banner* is either square or rectangular, a *pennon* is triangular and smaller in size. Joan's standard was a large one but it had a pennon attached to it. See *Notes* under Paragraph 17 above. *Then on, on!*—if the pennon touches the wall, go on attacking the enemy. *All is yours!*—i.e., you will be victorious and be able to capture the fort. N.B. The pennon touching the wall was a sign that Joan's army would be victorious. Joan "ordered the Paladin (her standard-bearer) to let her long standard blow free, and to note when its fringes should touch the fortress. Presently he said—

'It touches.'

'Now, then,' said Joan to the waiting battalions, 'the place is yours—enter in! Bugles, sound the assault! Now, then—all together—go!'

\* \* \* \* \*

Before the sun was quite down, Joan's for ever memorable day's work was finished, her banner floated from the fortress of the Tourelles, her promise was fulfilled, she had raised the siege of Orleans!" (Mark Twain, *Joan of Arc*).

*The town was relieved*—Orleans was delivered from the siege. "Not one Englishman remained on the south of the Loire. Next Sunday the besiegers on the northern side abandoned their bastilles, their artillery, their prisoners and their wounded comrades. Talbot and Suffolk conducted the retreat steadily and in good order."

—*Historians' History of the World*.

*Siege*—a sitting down with an army round or before a fortified place in order to take it by force ; অবরোধ। *Of seven months*—lasting for seven months. The English had besieged Orleans for seven months. The siege began on 12th October, 1428, and ended on 8th May, 1429. *Raised*—abandoned ; given up ; পরিত্যক্ত। *Eight days*—Joan first came to Orleans on the 29th of April and the fort of the Tourelles was captured on the 7th of May. This decided the fate of the English and they left Orleans on the 8th of May. Thus within eight days (from the 29th April to the 7th May) the English were compelled to give up the siege of Orleans. N.B. It was a great feat for Joan. *Joan of Domremy*—Joan who was an ordinary village girl of Domremy. *Maid of Orleans*—Joan saved Orleans and drove away the English. The people out of gratitude gave to Joan name of Maid of Orleans.

*Grammar, etc.*—*Clad*—past participle of *clothe* ; an alternative form *clothed*. *Counsel*—Distinguish between *counsel* and *council* ; (1) Joan gave the king good *counsel* (advice) ; (2) The king's *council* (i.e., body of ministers) opposed Joan.

বঙ্গভাষায়—Joan রাজার সকল নৈয্যবলের প্রধান নেতৃত্ব দেন নিযুক্ত হইলেন। রাজার বিভিন্ন সৈন্যের সকল সেনানায়কের উপরে Joan-এর কর্তৃত্বভার ছিল এবং ১৪২৯ খ্রীষ্টাব্দের এপ্রিল মাসে Joan তাহাদিগকে Orleans নহরের নিকটে পরিত্যাগ করিলেন। উচ্ছল শত্রু বর্ধ-পরিহিতা Joan-কে অবশ্যই একটি স্বর্গীয় দেবীমূর্তির আয় দেখাইয়াছিল। তাহার পরিত্যক্তের প্রত্যক্ষ স্পর্শ করিবার জন্য কৃষ্ণকণ্ঠ তাহার (Joan-এর) ঘোড়ার চারিদিকে জড় করিয়া দাঁড়াইত। তাহার (Joan-এর) সমগ্র জীবনকালে নাথায় গোকেরা তাহাকে বিশ্বাস করিত। কেবল সেনানায়কগণ

ও পুরোহিতগণই তাঁহাকে বাপ স্ত্রী, বিত্ত ক্রিয় এবং তাঁহার সকল উদ্বেগ ব্যর্থ করিতে চেষ্টা পাইত। Orleans-এ অগ্রসর হইবার পথ তিনি (Joan) তাঁহার নিজের পথ নির্ধারণ করিয়া গইলেন। কিন্তু সেনানায়কগণ তাঁহাকে প্রত্যাখ্যাত করিয়া অস্ত্র পাশে বইয়া গেল। Joan অবশেষে তাহাদের প্রত্যাখ্যান প্রতিরা ফেলিলেন এবং বলিলেন, “ভগবানের পরামর্শ তোমানের পরামর্শের চেয়ে অধিকতর নির্ভরযোগ্য।”

Orleans সহরে পৌঁছিয়া Joan ইংরাজদের কাছে এক চিঠি পাঠাইলেন। ইংরাজেরা ভগবানের হাঙ্গামার ফলে সকল দ্রব্যের সহর ফোর করিয়া কাড়িয়া গইয়াছে, Joan তাহাদিগকে সেই সকল দ্রব্যের চান্দী ফিরাইয়া দিতে বলিলেন এবং তাহাদিগকে হাঙ্গামা ছাড়িয়া চলিয়া যািতে অনুরোধ করিলেন। তাহারা যদি তাঁহাকে (Joan-কে) বিশ্বাস না করেন, তিনি (Joan) তাঁহার পথ করিয়া গইবেন এবং এমন বিরাটু বিপর্যয় ঘটি করিবেন, যেনমতি গুহ সংগ্রহ বংশধরের নগ্নও হাঙ্গামায়ে পড়ি নাই। ইংরাজেরা Joan-এর বিরুদ্ধে আক্রমণ চালাইবার ভয় দত নৈস্তই বাহুক না কেন, বর্ষের রাজ্য ভগবান বুঝাই, Joan-এর সাহায্যার্থে তৎপরতা অধিক শক্তি প্রেরণ করিলেন; কিন্তু ইংরাজেরা যদি দ্রুত তাহা কাট করে, তবে তাহারা এখনও Joan এর দলে আশ্রিত থাকে এবং ইংরাজ ও ফরাসীরা মিলিত হইয়া ট্রিভেরের জন্য এমন বড় কাজ করিতে পারে, যেনমতি এখন পর্যন্ত কোন দিন করা হয় নাই। Joan-এর নিজের সেনানায়কগণের হস্ত ইংরাজেরাও তাঁহাকে বিক্রম করিতে লাগিল; তাহারা এই গোলামিনী মেয়ের প্রতি তাহাদের প্রচণ্ড বিরোধিতা জ্ঞাপন করিল এবং তাঁহাকে তাঁহার গাভী-পরিচর্যা-কাণ্ডে ফিরাইয়া গাইতে বলিল।

Orleans-এর অবরোধে বাক্যই ছিল আশ্রয় একমাত্র অস্ত্র, তাহার দ্বারা ইংরাজেরা Joan-এর সমস্ত দুঃ করিয়াছিল। Joan তাঁহার সৈন্যবন বইয়া ইংরাজদের বিরুদ্ধে অগ্রসর হইলেন; যুদ্ধ একবার এগিয়ে আসবার উপলক্ষে দুর্ভাগ্যে লাগিল (অর্থাৎ একবার এগিয়ে, পুনরায় অপর পক্ষ পরাজিত করিতে মনে হইতে লাগিল); কিন্তু Joan যখন সন্মুখ আঘাতন, তখন ইংরাজগণ তাঁহাকে লক্ষ্য করিয়া গুলি ছুঁড়িত না (বা কানান লাগিত না)। দেহবর্ষণপ্রসিদ্ধ এই উচ্ছল বুদ্ধির সন্মুখে (অর্থাৎ Joan-এর সন্মুখে) তাহারা অস্ত্রে লিপিত ও শিশুরা পাড়াইয়া থাকিত। তাঁহার (Joan-এর) চরুকিৎ বৎ তাঁর উজ্জ্বল লাগিল। এবং নিজের হাত দিয়া তাহার শরীর হইতে একটি তাঁর চান্দী তুলিবার সময় তিনি ব্যাধ চীৎকার করিয়া উঠিয়াছিলেন; কিন্তু শুভ পরাজ পতাকা-বহনকারী এই দেহবর্ষণে লিপিত ইংরাজদিগকে ভয়ঙ্কর করিয়া রাখিয়াছিলেন। তিনি (Joan) তাঁহার সৈন্যগণকে একান্তভাবে প্রাণের দিকে চালাইয়া বইয়া গেলেন। তাহারা বেগে প্রাণের উপর কাঁপাইয়া পড়িল এবং ইংরাজেরা পলাইয়া গেল—তাহাদের সৈন্যগণ ক্ষতগ্রস্ত হইয়া পড়িল।

তার পরে অসংখ্য বিনামূল্যে বন্দুপাতের মত এক ঘটনা ঘটিল। আহত হইবার পরে Joan এক ব্রাকবেজে বিভ্রাম করিতেছিলেন; এমন সময়ে তিনি ফরাসীদিগের দুঃস্বপ্ন হইতে পশ্চাদ-পদার্পণের কথা শুনিতে পাইলেন। তিনি (Joan) হাঁটু গাড়িয়া ভগবানের কাছে প্রার্থনা করিলেন এবং (দুঃস্বপ্নে উদ্রিত হইয়া) পরিবার প্রান্তভাগে তাঁহার পতাকা প্রোথিত করিলেন এবং বলিলেন, “পতাকার অগ্রভাগের সর্ব লক্ষ্য নিশানটি যখন প্রাচীর স্পর্শ করিলে, তখন আমাকে বলিও।” তাহারা চীৎকার করিয়া উঠিল, “Joan, ইহা স্পর্শ করিয়াছে।” Joan বলিলেন, “তাহা হইলে অগ্রসর হও, অগ্রসর হও। সবই তোমানের।” এবং এইভাবে Orleans সহর অবরোধ-মুক্ত হইল। সাত মাসের অবরোধ আট দিনের মধ্যেই পরিভূত হইল। Domremy গ্রামের Joan, Orleans সহরের বুঝাই নামে পরিচিত হইলেন।



Paragraphs 22-23

**Summary**—The news of Orleans spread all over France. People everywhere were amazed. Joan now urged the king to march on to Rheims. But the king delayed. Joan then told him that she would last for only one year more, so the king must make the best use of her as long as her help was available. With the king, Joan then started for Rheims. On the way she conquered Troyes and Chalons. For six weeks she won a victory almost every day. She at last reached Rheims with the king and his courtiers.

**Paragraph 22.** *The news*—of the relief of Orleans; Orleans-এর অবস্থা সংক্রান্ত খবর। *Flew*—rapidly spread; দ্রুত ছড়াইয়া গেল। *From end to end*—from one end to the other, i.e., all through; এক প্রান্ত হইতে অপর প্রান্ত, অর্থাৎ সমস্ত। *His sops*—i.e., his supposititious courtiers; তাঁহার পোষাকবিন্যাসী সভ্যসদস্য। *Staggered*—shocked; amazed; অস্থিত। *The priests*—the clergymen; যাজকগণ। *Generals*—military officers; সেনানায়কগণ। *Were struck dumb*—lit., became speechless, i.e., were astonished beyond measure; অবসাদগ্রস্ত হইলেন, অর্থাৎ অতিবাক্যের বিমুগ্ধ হইলেন। N.B. The French generals had believed that it would be impossible to compel the English to give up the siege of Orleans. So they were now speechless with astonishment.

"The effect of the delivery of Orleans was prodigious; everyone beheld in it the agency of supernatural power"—*Historians' History of the World*.

*Urged*—earnestly entreated; নির্ভীকভাবে অনুরোধ করিলেন। *Urged..... Rheims*—earnestly entreated the king to proceed on to the town of Rheims and get himself crowned. N.B. "Joan left Orleans on the 13th of May and hurried back to the court at Tours to press the king for an army to proceed to Rheims" (*Historians' History of the World*). *They*—the king and his courtiers; রাজা ও তাঁহার সভ্যসদস্য। *Were afraid*—of the English. The English had strong forts on the river Loire; in order to go to Rheims the French king and his courtiers would have to pass by them and so they were afraid.

*Councils*—meetings with his advisers; মহামন্ত্রণ। *Rapped*—knocked; ঝাট দিল। *Burst*—suddenly entered; সহসা প্রবেশ করিলেন। *Tedious*—earisome; বিরক্তিকর। N.B. The king and his advisers wanted to delay; Joan wanted to act immediately.

Noble Dauphin, prithee hold no more of these long and numerous  
 'Is; but come, and come quickly, to Rheims and receive your  
 n"—Mark Twain *Joan of Arc*.

*The court*—i.e., the courtiers; সভ্যসদস্য। *Impatient*—Intolerant; অসহিষ্ণু। *Not even Orleans*—i.e., not even the victory won by Joan at Orleans. *Justify*—vindicate; অভিযুক্ত প্রতীপন্ন করা। *Plenty of time*—enough time; প্রচুর সময়। *Saddest*—most melancholy; অত্যন্ত বিষাদজনক। *Last*—live; বাঁচিয়া থাকা।

*I shall.....year*—She had an omen of her premature death. Perhaps her voices had told her that she would be of service to France for only one year more. *Use me—i.e., utilise my services*; আমাকে কাজে লাগান।

N.B. "After a moment she spoke out with what seemed a sort of terrified impulse, and said—

'Oh, use me; I beseech you, use me—there is but little time!'

'But little time?'

'*Only a year—I shall last only a year*!'" (Mark Twain, *Joan of Arc*.)

"Her only prediction as to herself was that she would last but a year or little more.....She, that had now not a year of freedom before her" (*Andrew Lang*). Arthur Mee follows Mark Twain.

*There was plenty of time...as you can—Expl.* These lines occur in Arthur Mee's story of *Joan of Domremy*. Joan had raised the siege of Orleans. She now wanted to lead the Dauphin to Rheims to crown him king of France. Joan repeatedly urged the Dauphin to start without delay. But the Dauphin and his worthless courtiers wasted much time in holding long councils. They hesitated. Charles the Dauphin was weak and cowardly. He wished to postpone as long as possible the journey to Rheims. He said that there was no need of hurry. But Joan thought otherwise. She made a sad prophecy about herself. This prophecy was one of the saddest things said by her in course of her tragic career. Joan told the Dauphin that she would remain alive (or useful) only for a year more. The Dauphin should make use of her as much as possible, without wasting time. These words of Joan were very sad. Joan herself foretold her tragic death.

N.B. Joan remained useful to the king only for one year more, as she was captured by the Burgundians and sold to the English in 1430. But she remained alive for two years after her prophecy.

Paragraph 23. *It was true*—what she said proved to be true. *Lasted—lived*; বাঁচিয়াছিল। *Only a year*—This is not strictly accurate. Joan lived for *about two more years*. But she was active for only one year. During the last year of her life she was a prisoner. *Troyes*—a town of France on the river Seine. It was here that the famous Treaty of Troyes was signed in 1420. Joan and her party reached it on the 4th of July, 1429. *They reached Troyes etc.*—Here some details of history have been omitted. After Orleans, Joan urged Charles to march immediately on to Rheims and be crowned. But both Charles and his courtiers refused. The country between Orleans and Rheims was occupied by the English who had many strong forts. Charles was afraid of these forts. Joan offered to drive the English from these forts. The king gave her permission to do it and *then* he would march to Rheims. Joan fought a series of brief but decisive battles. The battle of Patay (18th or 19th June, 1429), was the most decisive. "No timid counsels could now be listened to. Every day brought people flocking in from all the provinces...the indolent young king himself at last yielded to the popular flood" (*Historians' History of the World*). The march

towards Rheims began on the 29th June, 1429. On the way to Rheims, Troyes and Chalons surrendered and they reached Rheims on the 7th of July.

*Garrisons*—troops stationed in fort or town to defend it ; soldiers in a fort ; দুর্গস্থিত সৈন্যসম। *Your people*—i.e., the French soldiers. *Assault*—attack ; আক্রমণ করা। *Hold no more councils*—Joan wanted action and not mere consultation. But the king was afraid. *By my God*—I swear by God ; ঈশ্বরের নামে শপথ করিয়া বলিতেছি। *Introduce*—bring in ; taken in ; প্রবেশ করা ; নেওয়া। *Chancellor*—a high official. "From the reign of Louis the Pious the post of Chancellor was held by a bishop. By an equally natural process he became the chief secretary of the king and the queen...The Chancellor from the 13th century downwards was the head of the law and performed the duties which are now entrusted to the minister of justice. His office was abolished by the (French) Revolution" (*Encyclopædia Britannica*). The post was commonly filled by the Archbishop of Rheims or the Bishop of Paris.

*Do that*—bring the king into the town of Troyes, i.e., capture Troyes. *If you could do that.....well wait*—The author here omits a part of the Chancellor's words. The Chancellor doubted Joan's assurance. So he said, "if we were sure what you say is true, we would willingly wait six." *Not.....to-morrow*—Joan said that she would not require six days, not even three, but would capture the town the very next day. *On the morrow*—on the following day ; পরের দিন। *At the sight of the Maid*—merely seeing Joan ; Joan-কে দেখিবামাত্র। N.B. "The English began to be dazzled and bewildered as at Orleans" on seeing Joan's "magic standard" (*Historians' History of the World*). *The English left the town*—The English soldiers surrendered to Joan and were permitted to leave Troyes. "The fighting men parleyed and obtained leave to depart with what they had" (*Historians' History of the World*). It was almost a miracle.

*Fell*—surrendered ; আত্মসমর্পণ করিল। *Chalons*—city on the river Marne in north-east France. Now it is a military centre and is famous for its brewing industry. *The gates*—of Chalons. The Bishop of Chalons handed over to Charles the keys of the gates of the town and Charles

red Chalons on July 14, 1429. *Not far from*—i.e., near ; দিকট।

distance between Chalons and Domremy was about 40 miles.

*of neighbours*—a band of persons who were Joan's neighbours

Domremy ; একদল প্রতিবেশী। N.B. These included Jean Morel, whom

gave a red robe and Ge'rrardin d' Epinal. *All these tales*—all the stories they had heard ; যে সব গল্প অশ্রদ্ধা উন্মীষ। The villagers of Domremy had heard many stories of the great deeds done by Joan. They came to Chalons to see for themselves if Joan had really become such an important personage and performed so many wonderful deeds. *Their little maid*—the little girl who was of their village and who, in a special sense, belonged to them. *Triumphant*—victorious ; successful ;

বিদ্রোহী ; ভয়শালী । *In those...hours*—At this time Joan was at the height of her success and glory. *Pressing*—crowding ; চিড় করিয়া । *Afraid*—to be in such high company and do such great deeds. N.B. To the simple villagers it was a marvel how Joan, a village girl, could freely move about in the highest company and could take leading part in battles.

*But*—except ; ব্যতীত ; ছাড়া । *Treason*—treachery ; বিশ্বাসঘাতকতা । ‘*I fear.....treason*’—It seems that Joan had a foreboding of treachery. N.B. We shall see that Joan will be betrayed by the French king and his generals and priests.

**Page 81.** *Campaign*—series of military operations ; যুদ্ধাভিযান ; যুদ্ধকাল । Here the period intervening between the victory of Orleans and the entry into Rheims is meant. During all this time Joan reconquered one place after another. *Six weeks*—roughly from the beginning of June to the middle of July, 1429. *Victory*—defeat of the enemy ; শত্রুজয় । *Defeated*—vanquished by the English ; পরাজিত ।

*Grammar, etc.*—*Urge* (vb.) ; *urgent* (adj.) ; *urgency* (n.). *Triumphant* (adj.) ; *triumph* (n. and vb.).

বন্দ্যুবার—এই সংবাদ জ্ঞাতবশে ফ্রান্সের এক প্রান্ত হইতে অপর প্রান্ত পর্যন্ত ছড়াইয়া পড়িল ; রাজা ও তাঁহার গোদাকসর্বস্ব পারিষদগণ স্তম্ভিত হইলেন ; ধর্ম্মযাজকগণ বিবাহ করিতেই পারিলেন না ; সেনানায়কগণ বিদ্রোহ নির্বাহ হইলেন । Joan রাজাকে Rheims আশ্রমে অশ্রমের হইবার লজ্জা নবিরুদ্ধ অনুরোধ করিলেন, কিন্তু তাঁহার সকলেই (অশ্রমের হইতে) ভয় পাইতেছিলেন । রাজা দীর্ঘ মন্তণাসভা বসাইতে লাগিলেন ; কিন্তু Joan মন্ত্রদ্বার সজোরে দাবী দিয়া নূহা মন্তণাকক্ষে উপস্থিত হইলেন এবং চীৎকার করিয়া বলিয়া উঠিলেন, “তবু রাজপুত্র, আপনি এমন সব দীর্ঘ বিরক্তিকর মন্তণাসভা বনান কেন ?” রাজার পারিষদগণ এই প্রাণ্য বালিকার ব্যবহারে অশ্রোণ হইয়া উঠিল । এমন কি Orleans-এর জয়ও তাঁহাদের চক্ষে Joan-এর কার্যের মুক্তিযুদ্ধতা প্রতিপন্ন করিতে পারিল না । রাজপুত্র Dauphin বলিলেন যে, যথেষ্ট সময় রহিয়াছে—(তাড়াতাড়ি কি) ? তখন Joan তাহার দারী জীবনের যত বেনবাস্য কথা বলিয়াছেন, তাহার মধ্যে সব চাইতে একটি বেনবাস্য কথা বলিলেন, “আমি আর এক বৎসর মাত্র থাকিব ; যত দিন পারেন আমাকে কাছে লাগান ।”

ইহা শুনি তিনি (Joan) আর মাত্র এক বৎসরই বাঁচিয়াছিলেন । তাহার Troyes সহরে পৌছিল ; সেখানে-রাজা ইংরাজ নৈঋতগণকে আক্রমণ করিতে ভয় পাইলেন । Joan উচ্চ কর্তে বলিয়া উঠিলেন, “তবু রাজপুত্র, আপনার নৈঋতগণকে সহর আক্রমণ করিতে আদেশ দিন । আর মন্তণাসভা বসাইবেন না ; আমি ভগবানের নামে শপথ করিয়া বলিতেছি তিন দিনের মধ্যেই আমি আপনাকে সহরে প্রবেশ করাইব ।” রাজার এক মন্ত্রী (বিচার-বিভাগের প্রধান কর্মচারী) বলিলেন, “তুমি যদি ছয় দিনের মধ্যেও ইহা করিতে পার, তাহা হইলেও আমবা অপেক্ষা করিতে বেশ রাজী আছি ।” Joan রাজাকে বলিলেন, “ছয় দিনে নয়, আগামী কল্যই আপনি এই স্থানের প্রভু হইবেন ।” এবং পনের দিন কুবারী Joan-কে দেখিবারাজ ইংরাজেরা সহর পরিত্যাগ করিয়া চলিয়া গেল । Troyes-এর পরে Châlons-এর পতন হইল ; তাহাদিগের জন্ত Châlons-এর কটকনুহ খুলিয়া দেওয়া হইল । Domremy হইতে Châlons বেগী দূরে নয় ; Joan-এর এককল প্রতিবেশী সেগিতে আসিল যে, তাহাদের প্রাণের ছোট মেয়েটি (অর্থাৎ Joan) সম্বন্ধে S. P.—9.—12:4 45.

তাহারা যে সকল গল্প শুনিতে পাইত তাহা নহা কি না। তাহারা Joan-কে রাজার দত্ত অর্থারোগ্যে বেড়াইতে দেখিল; তাহারা তাহাকে (Joan-কে) তাহার ঐ সকল বিজ্ঞ-সৌভাগ্যোন্মত্ত নৃপতি দেখিতে পাইল এবং তাহার চারিদিকে ভিড় করিয়া তাহারা জিজ্ঞাসা করিল যে, তাহার কোন ভয় করে কি না। Joan বলিল, "বিশ্বাসঘাতকতা ছাড়া আমি আর কিছুকেই ভয় করি না।" আর কিছুকেই ভয় না করিয়া তিনি (Joan) যতদূর হইয়াছিলেন। এই যুদ্ধাভিযান ছয় সপ্তাহ কাল স্থায়ী হইয়াছিল। প্রায় প্রত্যহই একটি করিয়া জয়লাভ হইতেছিল এবং Joan কখনই পরাসিত হন নাই।

#### Paragraphs 24-26

**Summary**—Joan rode through Rheims with the king and his courtiers. Her father and uncle came to see her in all her glory. When the king was crowned at the cathedral of Rheims, Joan stood by him. Her mission was fulfilled. She now wanted to go back to Domremy. The king was grateful and offered Joan anything she asked for. Joan asked that her native village, Domremy, might be freed from payment of all taxes. This prayer was immediately granted.

**Paragraph 24. Reached Rheims**—This was on the morning of 17th July, 1429. On July 16 the Dauphin halted at Sept Saulx, about 15 miles away from Rheims. Throughout the night of 16th the priests and people busily prepared for the coronation. *The king*—i.e., the Dauphin Charles. According to ancient custom the kings of France had to be crowned by bishops at the cathedral of Rheims. The Dauphin had not yet been crowned. Joan always addressed him as Dauphin till his coronation. *His court*—his courtiers; তাহার সভাসদগণ। *Wondering*—surprised; astonished; বিস্মিত। *The wondering town*—the town of Rheims, the people of which were astonished to find the king and his courtiers come there. It was an unexpected event to them. *Bewildered*—perplexed; confused; হতবুদ্ধি; বিভ্রান্ত। *Rustics*—villagers; গ্রাম্যলোক। *Watching*—observing (the procession of the king and Joan riding with the courtiers); (রাজা ও Joan-এর সোভাবাদ) দেখিতেছিল। *Inn*—hotel; হোটেল। *The uncle*—i.e., Lassois who was Joan's cousin. *Who..... Vaucouleurs*.—See Paragraph 12 above. This "uncle" had taken Joan to the captain of Vaucouleurs.

*That father.....troops*—Jacques D'Arc had said that he would rather drown Joan in the Meuse than see her riding with soldiers. See Paragraph 11 above. "The father of the Maid, Jacques D'Arc came hither to see his daughter in her glory and received a considerable present in money from the King." (*Andrew Lang*)

*Rather*—by preference; sooner; বরং। *Another world*—an altogether different environment; একটি সম্পূর্ণ পৃথক পরিবেশ। *It must have seemed .....before him*—N.B. The magnificence of the coronation ceremony and the gathering of the high and mighty were in themselves an amazing sight for an ordinary villager. That his daughter was the ruling spirit of this scene of triumph made Joan's father all the more astonished. It seemed to him that he was living in a strange world, utterly different from the world he knew. *By*—by the side of; পাশে। *Rheims Cathedral*—the cathedral of Rheims is a very famous one. It

is dedicated to Virgin Mary. It is one of the finest examples of Gothic architecture. The kings of France used to be crowned here.

*Amid her tears*—These were tears of joy. Joan had fulfilled her God-appointed task. *Pleasure*—will ; *ইচ্ছা* । *Fulfilled*—realised ; *পূর্ণ* । "When the Dauphin had been crowned and consecrated, the Maid kneeling, embraced his knees, weeping for joy, and saying these words, 'Gentle King, now is accomplished the Will of God, who decreed that I should raise the siege of Orleans and bring you to this city of Rheims to receive your solemn sacring, thereby showing that you are the true King, and that France should be yours' " (*Andre: Lang*).

**Paragraph 25.** *Her vision*—the vision in which Joan had seen an angel asking her to crown the king at Rheims. See Paragraph 8 of the text. *Come true*—been realized in fact ; *সত্য হইল* । *The work.....do*—her heaven-appointed task ; *ঈশ্বর দেহনির্দিষ্ট কর্তব্য* । That was to raise the siege of Orleans and to crown the king at Rheims. *Go home*—go back to Domremy and live the life of a peasant girl as before. *Satisfied*—contented ; *সন্তুষ্ট* । *France had a king.....satisfied*—The king was the very heart of France. Now that Joan had given France her heart (*i.e.*, the king), she considered her mission over.

*To go from.....wanted now*—Joan's work was over ; she now wanted to go back to her quiet village home. She said to Charles, "My work which was given me to do is finished ; give me your peace, and let me go back to my mother who is poor and old, and has need of me."

**Paragraph 26.** *Useful*—serviceable ; *কার্যকর* । *His fops*—*i.e.*,—the foppish courtiers of the king ; *রাজার বিলাসিণি নৃজনদল* । *Altogether*—wholly ; *সম্পূর্ণ* । *Ungrateful*—thankless ; *অকৃতজ্ঞ* । *Perhaps.....ungrateful*—Charles was a base man ; but even he felt some gratitude towards Joan. *Offered*—proposed to give ; *দিত্ত প্রদর্শন* । *Anything she asked for*—whatever she wanted ; Joan *দায়িত্ব চাহ* । *Chariots*—(here) carriages ; *বাগীচী* । *Palace*—stately mansion ; grand house ; *আদার* । *Raiment*—dress ; *পোষাক* । *Of fine gold*—*i.e.*, embroidered with fine golden thread ; *সোনালি নুহাওয়া কাঁটা করা* । *Free from taxes*—free from payment of taxes ; *চাঁদা (কর) দেওয়া হইতে রেহাই* । Joan's words were, "Then, O gentle king, if out of your compassion you will speak the word, I pray you give commandment that my *village, poor and hard pressed by reason of the war, may have its taxes remitted.*" (Mark Twain, *Joan of Arc*). *They*—the king and his ministers ; *রাজা ও ঈশ্বর নৃদ্বিগণ* । *Freely*—willingly ; unreservedly ; *অকুণ্ঠ* ; *অবাধে* । On July 31, 1429, "in favour and at the request of our beloved Jeanne the Maid," the king granted remission of taxation to her native villages Domremy and Greux. N.B. The king was touched by the unselfishness of Joan. The king said, "She has won a kingdom and crowned its king ; and all she asks and all she will take is this poor grace—and even this is for others, not for herself."

*For 360 years—i.e., from 1429 to 1789.* The year 1789 was the year of the French Revolution; and from that year taxes began to be collected again from Domremy. On this Mark Twain remarks, "During the tumult of the French Revolution the promise was forgotten and the grace withdrawn." *Books of taxes*—registers in which accounts of taxes realised from the various towns and villages are kept; টাক্স-বই। *Payments*—money paid as taxes. *Set down*—written; লিখিত। *Opposite Domremy*—against the name of Domremy; Domremy-র নামের পাশে। *Record*—writing; লেখা। *Simply*—only; কেবলমাত্র। *Nothing—i.e., no taxes have been collected*; কোন কর আদায় করা হয় নাই। *The Maid—i.e., Joan of Arc.*

**Grammar, etc.—***Opposite*—prep., having for its object 'Domremy'.

বঙ্গভাষা—তাহার Rheims-এ পৌঁছিল; এবং রাজা ও তাঁহার সভাসদগণ অস্বাস্থ্যবোধে সেই বিষয়াভিভূত সহরের মধ্যে প্রবেশ করিলেন। দুইজন হতবুদ্ধি গ্রাম্যলোক একটি হোটেলের জানালা হইতে সব দেখিতেছিল। তাহাদের একজন (Joan-এর) সেই নানা যে Joan-কে Vaucouleurs সহরে লইয়া গিয়াছিল; অল্প জন Joan এর বাবা যে বলিয়াছিল যে, Joan-কে সেইসবের সঙ্গে ঘোড়ায় চড়িয়া বেড়াইতে দেখা অপেক্ষা তাহাকে নদীতে ডুবাইয়া নাদাও ভাল। আজ সব কিছু তাহার (Joan-এর বাবার) কাছে একটি নূতন পৃথিবী বলিয়া নবন হইল; সে দেখিল যে, Joan Rheims-এর গির্জার রাজার পাশে দাঁড়াইয়া রহিয়াছে; রাজার পাশে হাঁটু গাড়িয়া বসিয়া ভগবানকে ধন্যবাদ দিতেছে এবং চোখের জলে ভিজিয়া বলিতেছে, "এখন ভগবানের ইচ্ছা পূর্ণ হইয়াছে।"

রাজার মাধ্যম রাজমুকুট পরান (অর্থাৎ তাহার রাজ্যাভিষেক) হইয়া গেল। তাহার (Joan-এর) স্বপ্ন সমস্তো পরিণত হইল। ভগবান তাহাকে যে কাজ করিবার জন্ত পাঠাইয়াছিলেন, সে কাজ Joan সম্পন্ন করিয়াছেন এবং এখন তিনি বাড়ী ফিরিয়া যাইতে চাহিলেন। ক্রাদ আবার একজন রাজা পাইয়াছে, এবং Joan সন্তুষ্ট হইয়াছেন। তিনি (Joan) এখন শুধু Rheims হইতে Domremy-তে ফিরিয়া যাইতে চাহিলেন।

কিন্তু Joan রাজা ও তাঁহার বিলাসী সভাসদগণের কাজে লাগিয়াছেন এবং এমন কি Charles-এর মত লোকও সম্ভবতঃ একেবারে অকৃতজ্ঞ ছিলেন না। রাজ্যাভিষেকের পরে (রাজমুকুট পাইবার পরে) তিনি Joan বাহাই চান তাহাই Joan-কে দিতে চাহিলেন। ইচ্ছা করিলে Joan গাড়ী এবং ঘোড়া, দাস-দাসীভরা প্রানাদ এবং হৃদয় স্পর্শজনক পোশাক পাইতে পারিতেন। কিন্তু তিনি (Joan) কি চাহিলেন তেমনরা ভাবিতে পার কি? তিনি চাহিলেন যে, Domremy-কে সকল রাজকর হইতে রেহাই দেওয়া হউক। কেবলমাত্র ইহাই Joan চাহিলেন; এবং তাহার (রাজা ও তাঁহার মন্ত্রিবর্গ) স্বচ্ছন্দে ইহা মান করিলেন। ফ্রান্সের ট্যাক্স-বহিষ্ঠালিতে সকল সহর ও গ্রামের আদায়ী ট্যাক্সের পরিমাণ লিখিত থাকে; এই সকল বহিতে দেখা যাইবে যে, ৩৬০ খৃস্টাব্দে Domremy গ্রামের নামের পাশে কোন ট্যাক্সের (রাজস্বের) কথা লেখা নাই, শুধু এই কথাগুলি লেখা রহিয়াছে—"কিছুই নয়—কুসারী (Joan-এর) জন্ত" (কুসারী Joan-এর আর্থানানুসারে কোন কর আদায় করা হয় নাই)।

### Paragraphs 27-30

**Summary—**The king gave Joan what she asked but he broke her heart in another matter. He was satisfied with what he had got and was unwilling to do anything more for the freedom of France. Joan wished

to go back to Domremy but the generals would not let her go. She now resolved to capture Paris and march on. But the king made a secret truce with his enemies and betrayed Joan. When Joan appeared before Paris, the king ordered his armies to come back and abandoned Joan. Joan found herself alone. She had done the work of her life. She had crowned the king. She felt that she had nothing else to do. But she did not desert the king. She continued to live in the court. But after some time she found the life at court unbearable. She suddenly left the court.

**Paragraph 27.** *Gave.....asked—i.e.*, remitted the taxes of Domremy. *Broke her heart*—crushed her heart; sadly disappointed her; তাঁহার হৃদয় ভাঙিয়া গিয়া; তাঁহাকে গভীরভাবে নিরাশ করিল। *Charles the Base*—King Charles VII of France, who was a very mean person. *His fools and his fops—i.e.*, his foolish and foppish courtiers; তাঁহার নির্দোষ ও পোষাকবিলাসী সভাসদগণ। *Was satisfied*—was contented; সন্তুষ্ট হইয়াছিলেন। N.B. The fact that he was crowned king was enough for Charles; he was not prepared to fight battles and drive the English out of France. *Would do no more*—would not act any further, *i.e.*, would not fight the English to free France; the king and his foolish advisers "were the dupes of a dream about peace with England" (*Andrew Lang*). They also wanted to negotiate with and win over the Duke of Burgundy. *The name of king*—the mere name of a king; রাজার নামমাত্র। *He.....king*—the mere name of king pleased Charles. He did not want to possess real kingly virtues and powers. Charles did not want to be the king and the master of the whole of France. *Every inch*—"entirely, in every respect" (*C.O.D.*); সর্ব্বাংশে। *Every inch a king*—entirely a king; a king with all royal virtues and powers and not merely a king in name; পূর্ণাঙ্গ একজন রাজা। This is an echo of Shakespeare. Cf. "I, every inch a king"—(*Lear*). *Was not for a man*—was beyond the capacity of a man. *Cloven*—fool; buffoon; বিদূষক; ভাঁড়। *Every inch a cloven*—entirely a buffoon; পূর্ণাঙ্গ একটি ভাঁড়।

*He was satisfied.....a cloven—Expl.* This passage occurs in the story of *Joan of Domremy*. The author here speaks of Charles VII, king of France. Joan had helped to crown him king at Rheims. Joan had expected that Charles would prove his right to kingship by following noble ideals and practising all kingly virtues. She wanted that he should fight the English and drive them out of France. He should thus prove himself worthy of the name of king. But Charles was an unworthy creature. By his coronation he had got the name of king. And he was quite pleased with that. He was not prepared to do anything more. He was by nature thoroughly foolish and pleasure-loving. He was an object of laughter to others. It was beyond his capacity to become a thorough king—a king with all kingly virtues and powers.



**Paragraph 28.** *Indeed*—really ; বাস্তবিক । *Had*.....*Charles*—if it depended on Charles's own opinion only ; Charles-এর নিজের ইচ্ছার উপর বসি নির্ভর করিত । *And so*.....*Charles*—i.e., Charles was willing to let Joan go back to her native village, Domremy. *Stirred*—roused up ; excited to enthusiasm ; অনুপ্রাণিত ; উৎসাহিত । *Triumph after triumph*—series of victories ; জয়ের পরে জয় । *Go forward*—move on and fight further battles. *Generals*.....*go forward*—The brave captains, Dunois, La Hire, Guy de Laval, were in favour of fighting the English. But the king, his Chancellor, the Archbishop of Rheims and other courtiers, formed the peace party and wanted to play a diplomatic game instead of fighting. *Doubted*—felt uncertain ; অনিশ্চিত বোধ করিতে লাগিলেন । *Faltered*—hesitated ; ইতস্ততঃ করিতে লাগিলেন । *Doubted and faltered*—i.e., was not sure of her plans. She lost her former self-confidence.

**Page 82.** *What*.....*do*—namely, to crown the king at Rheims. *And the voices*.....*clear*—Either, she did not hear the voices as clearly as before ; or, the directions given by the voices were not distinct.

*Went on*—continued to move forward ; অগ্রসর হইতে লাগিলেন । *Deliver*—free ; মুক্ত করা । *Paris*—the "capital of France. It was held by the English and the Burgundians. N.B. According to history, Joan herself proposed to march on Paris. *Soissons*—fortified town of north-west France. Its cathedral is famous. It had been captured by the English but was recaptured by Joan on July 22, 1429. *Surrendered*—submitted ; yielded ; বশ মানিল ; আত্মসমর্পণ করিল । *Chateau Thierry*—town in northern France on the river Marne. It was ten leagues south of Paris and valuable for its fortified bridge across the river Marne. Charles entered the town on August 1, 1429. *Gave way*—yielded ; submitted ; আত্মসমর্পণ করিল । *This base King*—Charles whom Joan had crowned at Rheims. *Who*.....*Rheims*—who, after his coronation at Rheims, offered to give Joan whatever she might ask (See Paragraph 26 above).

*Secret*—private ; গোপন । *Truce*—temporary cessation of hostilities ; সাময়িক যুদ্ধবিরতি । *His enemies*—i.e., the English and the Burgundians. N.B. It was with the Duke of Burgundy and, through him, with the English that the French king made a truce. One truce for a fortnight had been made just after the coronation. But the second truce (mentioned here in the Text) was for a longer period. *A secret truce with his enemies*—Joan knew of the first truce. Here the reference is to the second truce—an act of shameless treachery, concluded on August 28, 1429, when Joan was actually fighting at the gates of Paris. According to the terms of this treacherous truce Charles sanctioned the Duke of Burgundy to keep him (Charles) out of his own capital (Paris). So after August 28, "the king of France, to conciliate the Duke of Burgundy recognised him as holding Paris against the Maid, while the Maid was allowed to attack Paris" (Andrew Lang). *Betrayed*—deceived ; proved treacherous towards ; ঠকাইলেন ; বিশ্বাসঘাতকতা করিলেন ।

*Betrayed his own army*—While Joan's soldiers were marching on Paris, King Charles VII. made a truce with the Duke of Burgundy.

*Appeared before Paris*—i.e., Joan reached Paris with her army ; তাঁহার নেতৃত্ব লইয়া প্যারিসের সম্মুখে উপস্থিত হইলেন। *The king etc.*—In course of the march from Rheims to Paris, the king had always been hesitating. Sometimes he did not even follow the army but kept away. *Safe*—free from danger ; away from the scene of the fight ; বিপদ হইতে নিরাপদ ; বুদ্ধবৈজয় হইতে দূরে। *Seven miles away*—at Senlis. *In the night*—It was on the night of the 9th September, 1429. *Bridge*—over the Seine. *Needed*—required ; প্রকার হইত। *In the night he.....a bridge that his army needed*—D'Alencon had constructed a bridge over the Seine near St. Denys. Joan and her captains wanted to make a fresh assault by crossing over this bridge. But on September 10, they found that "by orders of Charles the bridge had been destroyed under cloud of night" (*Andrew Lang*). *Assault*—attack ; আক্রমণ। *Crisis*—"Turning-point" ; moment of danger ; time of difficulty ; সন্ধিক্ষণ ; সন্ধটকাল। The battle of Paris was reaching its *turning-point*, i.e., the English might have been defeated, had Charles remained firm. *The battle for Paris*—fight for the capture of Paris ; Paris-অধিকারের জন্য যুদ্ধ। *Called back*—recalled ; ordered to come away ; ডাকিয়া পাঠাইলেন ; চলিয়া আনিতে আদেশ দিলেন। *Abandoned*—deserted ; পরিত্যাগ করিলেন। *He called back.....Joan*—Early on September 9, Joan said, "I will never retreat till I have the town." D'Alencon and other captains were of the same opinion. "But then arrived Charles de Bourbon with Rene', Duc de Bar. They bore the king's orders, the Maid must return to St. Denys." The other leaders like her were summoned and with heavy hearts they obeyed the Royal command". N.B. "*Joan of Arc who had never been defeated by the enemy, was defeated by her own king*. She had said once that all she feared for her cause was treachery. It had struck its first blow now." (Mark Twain, *Joan of Arc*).

**Paragraph 29.** *Meanest*—basest ; হীনতম। *Thing*—work ; deed ; কাজ। *Even a king*—The implication is this : Kings are often bad, ungrateful men. Many kings have done base things. But king Charles VII's betrayal of Joan who had crowned him was the basest among the base things done by kings. *Creature*—person ; ব্যক্তি। The word is used contemptuously. *This.....France*—i.e., King Charles VII. *Base*—mean ; হীন। *Base.....that*—i.e., sufficiently mean to do the work.✓

*It was the meanest.....for that*—**Expl.** This passage occurs in the story of *Joan of Domremy*. The author here condemns King Charles VII for his treachery to Joan in the battle for Paris. Joan with her armies attacked Paris. She would have succeeded. But the king made a secret truce with the enemy. He ordered his generals to come back and give up the attack. He deserted Joan—

Joan who had virtually (কাগজতঃ) made him king of France. This must be condemned very severely. Many kings have done very base things. But King Charles VII's betrayal of Joan was the very basest among the base things done by kings. He was the basest of kings.

*Alone*—solitary ; standing by oneself ; একা। That is, Joan's supporters left her. They carried out the king's orders. *Obedied*—carried out the order of ; আদেশ পালন করিল। *Left*—deserted ; ত্যাগ করিল। *Beaten*—defeated ; পরাজিত। N.B. Joan had never been defeated by the enemy ; but she was now defeated by the treachery of her own king. *Desertion*—abandonment ; পরিত্যাগ। *Fortune*—luck ; prosperous condition ; ভাগ্য। *Loyalty*—faithfulness ; বিশ্বস্ততা। *Breaking down*—collapsing ; failing completely ; ভাঙ্গিয়া পড়িতেছিল। *Loyalty.....down*—i.e., the generals who had so long been loyal to Joan now failed in their loyalty. They obeyed the king and deserted her. *Authority*—i.e., those in authority, namely, the king and his ministers ; কর্তৃপক্ষ, অর্থাৎ রাজা ও তাহার মন্ত্রিবর্গ। *Over-coming*—defeating ; পরাজিত করিতেছিলেন। *Her*—Joan.

*The loyalty about her.....overcoming her*—Expl. This sentence occurs in the story of *Joan of Domremy*. Joan led an army to capture Paris but failed. This failure was due to the treachery of King Charles VII. The king made a secret truce with the enemy. He ordered the French generals to come away from Paris, and thus he abandoned Joan. The generals had so long been faithful to Joan and had obeyed her. But now they failed in their loyalty to her. They obeyed the king and deserted Joan. The king's power was used against her. It was not the enemy but her own king who defeated Joan.

[Write a note on authority.]

*Mutinied*—rebelled ; বিদ্রোহ করিয়াছিলেন। *Independently*—alone ; স্বাধীনভাবে। *Mission*—God-given task ; life's work ; ভগবদ্বিনির্দিষ্ট কাজ ; জীবনের ব্রত। *Cathedral of St. Denys*—Church of St. Denys (also spelt St. Denis). St. Denys is the name of a French saint, and also of a French town in the suburbs of Paris. *Laid*—placed ; রাখিয়া দিলেন। *Altar*—communion table ; তেলে। N.B. Joan did this in disappointment. "Charles employed the next three days in councils of retreat. After dinner on September 13, he abandoned St. Denys, where the Maid, with a breaking heart, left her armour suspended in the cathedral before a statue of Our Lady. 'And thus', says the D'Alencon chronicler, 'were broken the will of the Maid and the army of the King' (Andrew Lang, *Maid of France*). *Work*—life's work ; জীবনের কাজ। *Was done*—was finished ; শেষ হইয়া গেল। *Her.....done*—She had nothing else to do.

*She could not.....was done*—The king's treachery and hesitating policy deeply shocked Joan. The king was afraid to fight for the freedom

of France. He retreated. Joan was disappointed. But she did not rebel. She laid down her armour and retired. She had no more work to do in such circumstances.

**Paragraph 30.** *Even then—i.e.*, though the king had dealt with her so treacherously. *Desert*—abandon ; পরিত্যাগ করা। *They*—the king and his courtiers. *Place*—abode ; dwelling-place ; বাসস্থান। Joan was given apartments at the royal palace. *The castle*—the king's palace ; রাজবাড়ী। This was the king's palace at Mehun-sur-Yèvre, where the king settled for two months from November 15. *Idle life*—lazy life ; অলস জীবন। N.B. After the truce, the king and his courtiers did nothing. They passed their days idly.

*Produce*—bring forward ; উপস্থিত করা। *Not too low to produce—i.e.*, was low enough to produce. *Rival*—competing ; প্রতিযোগী। *That ..... mouth*—that she was asked to say ; তাহাকে বাহ্য বলিতে শিখান হইত। *This court.....mouth*—The position was this : Joan still had great influence with the king. The courtiers did not like it. They wanted to weaken and overcome Joan's influence. So they brought forward another maid. She simply said what, the courtiers asked her to say, "Catherine's aim was to be the prophetess of the King's Council and of the politicians" (*Andrew Lang*).

N.B. *The name of this "rival maid" was Catherine de la Rochelle. She was not a maid at all but a married woman with a number of children.* She pretended that a lady in white and gold used to appear to her and tell her what the king should do. She advised peace with the English and the Burgundians, while Joan advised war. Joan's attitude towards Catherine was rational but free from jealousy and hatred. "Nor is there any proof that Jeanne (i.e. Joan) smelled a rival in Catherine de Rochelle - she detected a humbug" (*Andrew Lang*).

*Noble*—noble-minded ; generous ; মহানুভব ; উদার। *Troubled*—vexed ; বিরক্ত। *Things like that*—namely, the production of a rival maid and the false prophecies put into her mouth etc. *Joan.....that—i.e.*, Joan was not at all vexed by what the court did. She looked upon the rival "maid" as a mere humbug.

*Stainless*—spotless ; অকলঙ্ক। *Purity—i.e.*, pure character ; পবিত্র চরিত্র। *Endure*—bear ; সহ্য করা। *Foulness*—disgusting wickedness ; বিরক্তিকর অনিশ্চয়। *Her,.....Charles*—The court was so vile that Joan could not bear to live in it for a long time. *Suddenly*—abruptly ; without telling anybody ; সহসা ; কাহাকেও না বলিয়া। *One....suddenly*—This was in March, 1430. The king was at Sully at that time. According to M. Champion, Joan left Sully with a little troop and "rode for Lagny-sur-Marne because they of Lagny made good war on the English of Paris."

*She said no farewells—i.e.*, she told nobody that she was going away. *Shoelaces*—strings to tie up shoes ; জুতার দড়ি। *Fit.....shoelaces*—This

is almost a Biblical expression. John the Baptist says of Jesus Christ that he (John) is not fit to tie the shoelaces of Jesus. Compare *St. Luke*, 11, 16 : "But one mightier than I cometh, *the latchet of whose shoes I am not worthy to unloose*". Tread—walk on ; টাট। *There was..... walked on*—i.e., the courtiers were all far inferior to Joan. Compare the Bengali idiom "পাড়ের ধুলোর যোগ্য নহ"।

Grammar, etc.—*Every inch*—adv., modifying 'was'. *Betray* (vb.) ; *betrayal* (n.). *Crisis* (n.) ; *critical* (adj.). *Produce* (vb.) ; *production* (n.) ; *productive* (adj.). *Endure*—vb., trans., obj. 'foulness', nom. 'purity'.

বনামুহান—কিন্তু যদিও Joan যাহা চাহিলেন তাহার ঠাহাকে তাহাই দিলেন, তবুও তাহার Joan-এর হৃদয় ভাঙ্গিয়া গেল। নির্দোষ ও বিলাসী সভানন্দপরিবৃত হীন রাজা Charles যাহা পাইয়াছিলেন, তাহাতেই সন্তুষ্ট হইলেন এবং আর কোন চেষ্টা করিতে রাজী হইলেন না। "রাজা" এই নামেই তিনি পরিচু্যত হইলেন ; তিনি পুরাপুরি একটি ভাঁড় ছিলেন। পুরাপুরি রাজা হওয়া তাহার মত মানুষের পক্ষে অসম্ভব ছিল।

এবং এইরূপই Charles-এর ইচ্ছায়িত সব হইলে, Joan হরত নতাই Domremy-তে ফিরিয়া চলিয়া যাইতেন ; কিন্তু যুদ্ধের পর যুদ্ধ ধুয়ে উত্তেজিত হইয়া সেনাপতিগণ আরও অগ্রসর হইবার চক্ৰই ব্যগ্র হইলেন। বাড়ী ছাড়িয়া আসিবার পর এই এখন Joan সন্দেহ ও ইতস্ততঃ করিতে লাগিলেন। অশ্রীয়া সৈন্যসদৃশ তাহাকে (Joan-কে) দাড়া দাড়া করিতে বলিয়াছিল, এ পর্যন্ত তিনি তাহাই করিয়া আসিয়াছিলেন ; কিন্তু এখন আর সেই সব স্বপ্নে করিয়া তাহাকে কিছুই বলিল না। কিন্তু তবুও তিনি (Joan) অগ্রসর হইতে লাগিলেন ; এবং অবশেষে Paris উদ্ধার করিবার সংকল্প করিলেন। তাহার আক্রমণ Soissons আত্মসমর্পণ করিল, Chateau Thierry পরাভূত মানিল ; এবং এই সময় এই হীন রাজা—তিনি Rheims-এ Joan-কে যে কোন ভিনিস দিতে প্রস্তুত ছিলেন—শত্রুরিণের সঙ্গে একটি গোপন দুর্জয়বিজ্ঞাপক সন্ধি করিলেন এবং নিজের সৈন্যগণের সহিত বিদায়দায়কতা করিলেন। Joan এখন প্যারিসের নদুখে উপস্থিত হইলেন, রাজা তখন সাত নাইল দূরে নিরাপদে অবস্থান করিতেছিলেন, এবং পূর্বে রাজ্যে তিনি এমন একটি নেতৃ ধ্বংস করাইয়া রাখিয়াছিলেন, যাহা প্যারিস আক্রমণের জন্য তাহার সৈন্যগণের একান্ত আবশ্যক ছিল। এখন, প্যারিস আক্রমণের এই সন্ধিক্ষণে তিনি তাহার সেনাপতিগণকে ডাকিয়া পাঠাইলেন এবং Joan-কে পরিত্যাগ করিলেন।

এমন কি কোন রাজাও কখনও এমন হীন কাজ করেন নাই ; কিন্তু ফ্রান্সের নিঃশাসন উপবিষ্ট এই জীবিত এমন কাজ করিবার মতই হীন ছিলেন। Joan দেখিতে পাইলেন যে, তিনি একা। সেনাপতিগণ রাজ্যের আদেশ পালন করিলেন এবং Joan-কে ত্যাগ করিয়া গেলেন। সেই সময়ের পূর্বে পর্যন্ত Joan কখনও পরাজিত হন নাই ; কিন্তু রাজা তাহাকে ত্যাগ করার ফলে তাহার ভাগবিপণ্য ঘটিল। তাহার প্রতি তাহার সৈন্যগণের যে বিশ্বাস ও আস্থা ছিল তাহা ক্রমশঃ ভাঙ্গিয়া পড়িতে লাগিল ; রাজকুমারী তাহাকে (Joan-কে) বিফলমনোরথ (পরাজিত) করিতে লাগিল। তিনি (Joan) কখনও বিমোহ করেন নাই ; তিনি কখনও নিজের বাধীনতাকে কাজ করেন নাই ; তাহার জীবনের ব্রত ছিল ফ্রান্সের রাজা ও রাজ্য রক্ষা করা, এবং রাজাকে বন্দি করিয়া তিনি রাজ্যকেও রক্ষা করিয়াছিলেন। এখন বিমোহ করা তাহার পক্ষে সম্ভব ছিল না ; তিনি St. Denys-এর গির্জায় গেলেন এবং সেখানে বেলীর উপর তাহার লৌহবর্ষ রাখিয়া আসিলেন। তাহার কাজ শেষ হইয়া গিয়াছিল।

রাজা তাঁহাকে আশ্রয় করিলেন, Joan তখনও রাজাকে আশ্রয় করিলেন না। রাজা ও তাঁহার পারিষদগণ রাজপ্রাসাদে Joan-এর থাকিবার বন্দোবস্ত করিয়া দিলেন ; Joan সেখানে রহিলেন। কিন্তু রাজা ও তাঁহার পারিষদগণ তাঁহাদের অলস জীবন যাপন করিয়া চলিলেন। এই পারিষদগণ এমন নীচপ্রকৃতির ছিলেন যে, তাঁহারা Joan-এর প্রতিদ্বন্দ্বীরূপে একজন “কুমারী”-কে খাড়া করিলেন ; এই কুমারীটি তাঁহারা যাহা বলাইতে চাহিতেন, তাহাই বলিতে রাজী ছিল ; কিন্তু Joan-এর হৃদয় এমন উদার ছিল যে, এই সব হীন ব্যাপারে তিনি একটুও বিচলিত হন নাই। কিন্তু তাঁহার নিহলক পবিত্রতা Charles-এর রাজত্বভার পড়িল নীচতা বৈশ্যদিন সহ্য করিতে পারিবে ইহা সন্দেহ ছিল না ; এবং একদিন হঠাৎ Joan রাজপ্রাসাদ আশ্রয় করিয়া চলিয়া গেলেন। তিনি কাহারও বিকট বিবরণ লইলেন না। রাজার সমস্ত রাজসভার এমন একজন ব্যক্তিও ছিল না, যে Joan-এর জুতার কিতা বাঁধিবার অথবা যে জমির উপর দিয়া Joan হাঁটিয়া যাইতেন, তাহা মাড়াইবার উপযুক্ত ছিল ; এবং আমরা যতদূর জানি Joan-এর সহিত রাজার আর কখনও দেখা হয় নাই।

### Paragraphs 31-35

**Summary**—Joan again came to the help of the king. The king was in danger at Compiegne. Joan raised an army and went to help the king. But she was defeated and captured by the Burgundians. The people of the towns delivered by Joan mourned for Joan. But the king did nothing to save her. Joan was sold to the English. They chained her and put her in a cage. They took her to Rouen. The English prepared to burn Joan, the purest girl on earth, to death. It was a shameful thing. But the English were after all Joan's enemies. They might have some excuses. But the conduct of the French was even more shameful. It was the French who had sold Joan, their deliverer, to the English. Their conduct was like that of Judas who had betrayed Jesus Christ.

**Paragraph 31.** *These two—i.e., the king and Joan. Come together—meet ; মিলিত হইল।* She (Joan) took up the cause of Charles. *Compiegne*—town of France on the river, Oise, 52 miles from Paris. Near the town is an extensive forest, known as the forest of Compiegne. *Charles.....Compiegne*—But that was not a fact. Charles was not at Compiegne, but safe away at Jargeau. At this time the people of Compiegne were loyal to Charles. Joan entered Compiegne early in the morning of May 23, 1430.

*A little while before*—a short time ago ; কিছুকাল পূর্বে। *Outburst*—explosion of feeling ; ভাবোচ্ছ্বাস। *In an.....grief—i.e.,* overwhelmed with deep grief.

**Page 83.** *Had said etc.*—This story is not believed by many historians to be true. To her judges Joan said that she had no warning from the voices of the day and hour of her capture. *By*—near her. *Sold*—to the enemy. *Given up to death—i.e.,* put to death. *Beg of you*—request you ; ভোবাদিগকে অনুরোধ করিতেছি। *Serve*—be useful to ; work for ; কাজে লাগা ; কাজ করা ; সেবা করা। **N.B.** According to some writers, Joan's voices had warned her of her fate. *Pitifully*—sadly ; sorrowfully ; দুঃখের সহিত। *It.....true*—It is a matter of great sorrow that what Joan said proved to be true.

*This.....crowned—i.e.*, Charles the Base. *She.....had crowned—i.e.*, up to the last she fought for Charles. *Hastened*—hastily went to ; তড়িতগতি গেলেন। *Troop*—a body of soldiers ; সেনাদল। *Craven*—cowardly ; ভীত। *Wild*—reckless ; violent ; বেপরোয়া ; উদান। *Rush*—onslaught ; প্রচণ্ড আক্রমণ। *Wild rush of battle*—violent attack in the battle ; যুদ্ধের প্রচণ্ড আক্রমণ। *Surrounded*—encircled (by the enemy) ; (শত্রুদর্ভক) পরিবৃত্ত। *Betrayed*—treacherously given up (by her own soldiers) ; বিশ্বাসঘাতকতার সহিত পরিত্যক্ত। N.B. It is wrong to say that Joan had been betrayed. For her own soldiers fought very bravely. But they were far outnumbered by the enemy who consisted of English and Burgundian soldiers. These encircled Joan and her army and cut off their retreat to the town. Andrew Lang remarks : "The charge of treachery against de Flavy (the captain of Compiègne) is quite baseless. He could neither succour the Maid by a sortie, nor leave the drawbridge down in face of a charge of Englishmen...His first duty was to the town, which he so manfully and successfully defended."

*Dragged*—pulled down (by the enemy) ; টানিয়া নাবান হইল। This was on the 24th of May, 1430. N.B. Andrew Lang says that the man who captured Joan was an archer of the Bastard of Wandonne, who was a subordinate of John of Luxembourg. John of Luxembourg had reasons to please the Duke of Burgundy. Again the Duke of Burgundy needed the assistance of the English. So John gave Joan to the Duke of Burgundy, who in his turn handed her over to the English.

John of Luxembourg (Jean de Luxembourg) got 10,000 livres as the price of Joan from the English. The French king was not ready to pay Joan's ransom.

**Paragraph 32.** *Saddest*—the most melancholy ; অতীব দুঃখপূর্ণ। *Calvary*—the name of the place in Jerusalem where Jesus Christ was crucified. The word literally means "skull". A church has been built on the spot. It is known as the Church of the Holy Sepulchre. *The day of Calvary*—the day on which Jesus Christ was crucified at Calvary. *Since.....Calvary—i.e.*, since the crucifixion of Christ. *The saddest...Calvary—i.e.*, the story of the trial and martyrdom of Joan is one of the most melancholy stories of the world. It is comparable only to the story of the trial and crucifixion of Jesus Christ. After that, no such melancholy event had taken place. The writer here compares the tragic end of Joan of Arc with that of Jesus Christ. *Lifted*—raised ; উত্তোলিত। *There.....Joan—i.e.*, no one in the world tried to save Joan. *There was.....power—i.e.*, nobody in power said a kind word for Joan in order to save her. N.B. The point emphasised is that the French king made no attempt to save Joan. Joan was a prisoner of war and might have been freed by the payment of a ransom. But the king offered no ransom. *Sharpened*—whetted ; ধার দিয়াছিল। *There.....her—i.e.*, even the generals (La Hire, Dunois, and D'Alençon) whom Joan had helped to win victories did not try to save her.

*One*—i.e., Jesus Christ. *Before*—formerly, i.e., in the 1st century. *Gethsemane*—the name of a garden outside of Jerusalem. After the last supper Jesus went there with his disciples. He knew that he would soon be betrayed and be put to death. His heart was full of sorrow and he prayed several times to God. This is known as the agony of Christ. It was here that Judas Iscariot betrayed him and had him arrested by the officers. See *Matthew*, XXVI, 36-50; *Mark*, XIV, 32-46; and *Luke* XXII, 39-54. *Joan stood.....Gethsemane*—Cf. "This trial was her Gethsemane." (*Andrew Lang*.) *Alone*—There was no one to save Joan, just as there was no one to save Jesus Christ. Just as Christ knew that he would suffer alone for all the sins of the world, Joan, too, stood alone bearing the sufferings and follies of her own people.

*Spark*—*lit.*, particle of fire, (fig.) particle of a quality; অগ্নিকণিকা; কোনও গুণের কণামাত্র। *Chivalry*—*lit.*, the virtues of an ideal knight of the Middle Ages; যথাব্যুগীৰ আদৰ্শ নাইটের গুণাবলী। These virtues included perfect *courtesy*, *bravery*, *defence of the weak*, *respect for womanhood*, and generally a high sense of honour. Here by the word *chivalry* "bravery," "defence of the weak", and "respect for women" are to be understood. *A spark of chivalry*—the least particle of knightly virtues; বোঝাচিত্ত গুণের কণামাত্র। *Left*—remaining; অবশিষ্ট। *Helpless*—powerless; অনহা। *Dumb*—silent; মূক। *If there.....dumb*—Perhaps there were in France some persons inspired with noble ideals of courage and courtesy, but they were powerless and could do nothing to save Joan.

*Joan stood.....and dumb*—Expl. This passage occurs in the story of *Joan of Domremy*. In the battle for Compiègne Joan was captured by the enemy. She became a prisoner of war. But no attempt was made to save her. The French king, the ministers, the generals, all remained inactive. Joan was virtually betrayed to the enemy. Her position was like that of Jesus Christ Himself outside the garden of Gethsemane. Jesus came to save mankind. But in the end men deserted and betrayed him and Christ was left friendless and without an active supporter. Joan's position was similar. She tried to save the king and the people of France. But in the end the king, nobles and priests deserted and betrayed Joan and Joan was left without an active supporter. There was no one in all France to help her. France seemed to have lost all sense of honour. If there were in France any persons inspired by the noble ideals of chivalry, they did not show themselves. They had no power and remained silent. (And those who had power had no ideals of chivalry and did nothing to help Joan. So nobody raised a hand or a word of protest for the sake of Joan, the saviour of France.)

[Add notes on *Gethsemane* and *chivalry*.]

*The towns she had delivered*—e.g., Troyes, Orleans, Rheims, etc. *Delivered*—freed from the English. *The whole population*—all the inhabitants; সকল অধিবাসিগণ। *Tours*—town of central France on the



river Loire. It is famous for its splendid cathedral and silk and carpet manufacture. *Barefoot*—i.e., without shoes on ; খালি পায়ে । This was done as a sign of mourning for Joan's captivity. N.B. The point emphasised is that the common people, of France mourned for Joan, but official France—the king, his ministers and generals and priests—remained silent and did nothing to save Joan.

*Official France*—i.e., France as represented by the king, the ministers, the generals, the bishops, etc. ; সরকারী ভাঙ্গি । *Paris*—Paris was violently Burgundian and pro-English. So Paris joyfully celebrated the defeat and capture of Joan. *Lit*—lighted up ; প্রজ্জ্বলিত করিয়া । *Bonfire*—"large open-air fire in celebration of some event." (C.O.D.) ; উৎসবগ্নি ; বহুসংখ্যক । *Te Deum*—is the name of a Latin hymn used in the services of the Christian church. It is sung at morning service, or on special occasions as thanksgiving. It begins with the Latin words *Te Deum Laudamus*—"We praise Thee, O God." *Notre Dame*—the name of a famous cathedral in Paris. It is a magnificent Gothic building. It was begun in 1163 and took two centuries to finish. N.B. *Notre Dame* is a French term meaning "Our Lady", i.e., Virgin Mary. In France many churches are dedicated to the Virgin and are called by this name.

*Chained up*—bound by chains ; fettered ; শৃঙ্খলিত । *Cage*—খাঁচা । In the prison Joan was actually put in an iron cage ( খাঁচা ) in which animals only are kept.

**But all official France...a cage—Expl.** This passage occurs in the story of *Joan of Domremy*. Joan was a prisoner in the hands of the Duke of Burgundy. The French king made no attempt to get her released. The common people of France mourned for her ; but the ruling classes of France were inactive and silent. The English and the Burgundians were in occupation of Paris and they joyfully celebrated the capture of Joan, their great enemy. In Paris large open-air fires were lighted up as a mark of rejoicing. In Notre Dame, the famous Cathedral of Paris, there was a special thanksgiving service. The famous hymn of praise known as the *Te Deum* was sung there. The English and their Burgundian supporters sang in praise of God because Joan was put in chains and kept confined in a cage.

[Add notes on *Te Deum* and *Notre Dame*.]

**Paragraph 33.** *They chained her*—i.e., the English (and not the Burgundians) chained Joan. *They*—the Burgundians. *Sold her to the English*—for a sum of 10,000 livres of gold.

*The*—the English. *Rouen*—city of France on the river Seine. It is 87 miles from Paris. It was the capital of the old duchy of Normandy. N.B. "Rouen was the heart of the English power.....Joan was taken there near the end of December, 1430, and flung into a dungeon. Yes, and clothed in chains, that free spirit !" (Mark Twain, *Joan of Arc*).

*Bound*—fastened ; বাধা রাখা। *Pillar*—post ; খাম। *Set*—appointed ; নিযুক্ত করিল। *Coarse*—vulgar ; unrefined ; অশিষ্ট ; অশিক্ষিত। *Peep*—look ; উকি নারা। *Mock*—taunt ; বিক্রণ করা। These soldiers were appointed Joan's guards.

*They set coarse.....mock her*—"She was guarded by John Grey and William Talbot with their merry men ; and this daily and nightly companionship with English archers was the most hellish part of the infamous cruelty of the English.....Joan endured the irons, the chains, the hideous company of the merry men because she refused to be on parole not to attempt an escape. This is one more example of her matchless courage and resolution" (Andrew Lang).

**Paragraph 34.** *Rouen*—the old capital of Normandy. "Quaint old houses, the abbey and the interesting cathedral remain to give a flavour of antiquity to the town." *In those days*—in the fifteenth century. *Quaint*—old-fashioned ; সেকেলে। *Beautiful houses*—Rouen was an old city and had many beautiful buildings. *Majesty*—grandeur ; stateliness ; মহিমা ; স্বীকৃত্যবক। *Its great cathedral*—The cathedral of Rouen is a most imposing building. It was built in the 13th century in the Gothic style of architecture. *Picture*—imagine ; কল্পনা কর। *Throng*—crowd ; ভদতা। *Swaggering*—walking, talking or behaving in a boastful manner ; গর্বিতভাবে হাঁটা, কথা বলা বা আচরণ করা। *Men-at-arms*—soldiers ; সৈন্যগণ। N.B. These soldiers were either English or Burgundian. *Smug*—self-satisfied ; আত্মসন্তুষ্ট। *Comfortable*—enjoying comfort or ease ; আরামভোগী। *Priests*—clergymen ; ধর্ম্মব্রাহ্মণগণ। The chief of them was Bishop Cauchon. *Great men of the University of Paris*—learned theologians from the University of Paris. Paris was in English hands and these men were warm supporters of the English. They pressed for a speedy trial and punishment of Joan.

N.B. The University of Paris owed its origin to the intellectual movement started by Abelard in the 12th century. In the 13th century, "it became the most important ecclesiastical and scientific college of Europe."

*Bands*—groups ; parties ; দলসমূহ। *French traitors*—treacherous Frenchmen ; বিশ্বাসঘাতক ফরাসীগণ। Frenchmen allied to the English were traitors to their own country. *Allied*—combined ; united ; সংযুক্ত। *Invaders*—attackers ; আক্রমণকারীগণ। *French.....invaders*—the Burgundians are referred to. *They*—i.e., the English soldiers and the French priests and the Burgundians. *Hunt to death*—i.e., seek by all means to kill ; মারিষা কেলিতে চেষ্টা করা। Just as hunters pursue their game till are able to kill it, the English and their supporters pursued Joan. *A girl*—Joan of Arc. *Fling*—throw ; নিক্ষেপ করা। *girl on earth*—i.e., Joan. *Frightful*—terrible ; ভয়ানক।

death; মৃত্যু। *The most frightful fate—i.e.*, death by burning; পোড়ানোর নারী। N.B. Joan was sold to the English and taken to Rouen. The English decided to get Joan condemned as a heretic and a witch by a court of French clergymen and then burn her to death.

**Paragraph 35.** *Breathing*—living; জীবিত। *Ashamed*—abashed; লজ্জিত। *Page—i.e.*, episode; ঘটনা। *Page*—“(fig.) episode fit to fill a page in history” (C.O.D.). *Our past—i.e.*, the past history of the English nation; ইংল্যান্ড জাতির অতীত ইতিহাস। *Not an Englishman..... past—i.e.*, All Englishmen must feel ashamed to think of what Englishmen did in France at that time—to think that they burned Joan. The author is an Englishman and he, too, feels shame for what Englishmen did. *But to the English, etc*—Here the author finds an excuse for Englishmen. Joan was their enemy; and it was natural that they should try to destroy a powerful enemy like Joan.

**Page 84.** *Beaten*—defeated; পরাজিত। *Plung*—driven; ভাঙাইয়া দিয়াছিল। *Strongholds*—forts; দুর্গ নকল। *She had...strongholds*—Joan had defeated the English in many battles and driven them away from many of their forts. *Thrill—i.e.*, are greatly excited; শিহরিয়া উঠে। *The thought..... Rouen*—the idea is that Englishmen put Joan to death at Rouen. *Joan's own countrymen—i.e.*, Frenchmen. *What.....countrymen*—Frenchmen behaved even more shamefully than Englishmen. N.B. We should remember that the Duke of Burgundy was a Frenchman and his followers all Frenchmen. Besides, Joan's own king, Charles VII and his generals also did nothing to save her. *Her enemies*—the English. *Sat by—*remained sitting, *i.e.*, simply waited without doing anything.

*Agony*—mental anguish; extreme bodily suffering; ভীষণ নানাবিধনা; মৈত্রিক যন্ত্রণা। *The hours of agony*—the period of sorrow and suffering; দুঃখের কাল। The days of her captivity were days of terrible mental and physical distress to Joan. She was chained, insulted and deprived of everything decent and human. *Tolled slowly out*—slowly passed away; ক্রমশঃ অতিবাহিত হইল। During a period of sorrow and suffering, the hours seem to pass very slowly. *Toll* (v.)—“to ring with slow uniform strokes”. When a person is dying or dead, the church bell is tolled. *This fair maid of France—i.e.*, Joan of Arc. After the siege of Orleans, Joan had come to be known as the Maid of Orleans. But afterwards French patriotism gave to her a higher dignity, the title of *La Pucelle, i.e.*, the Maid. Andrew Lang has given the name of *Maid of France* to his biography of Joan.

*Judas*—Judas Iscariot was one of the twelve intimate disciples of Christ. He betrayed Jesus Christ and sold him to the officers for thirty pieces of silver. Afterwards he was seized with remorse and committed suicide. (Some hold that it was envy, not avarice, that led Judas to betray Jesus. He felt that Jesus loved John most and John would succeed Jesus after His death.) See *Matthew*, XXVI—XXVII. *Sold*—for thirty pieces of silver. *His Master—i.e.*, Jesus Christ. *Bitter*—sorrowful; দুঃখপূর্ণ। *France sold*—for 10,000 gold coins, Jean de

Luxembourg, a Frenchman, sold Joan to the English. *Its deliverer—i.e.,* Joan of Arc, who had won back a large part of France from the English invaders.

**Since Judas sold...its deliverer—Expl.** This passage occurs in the story of *Joan of Domremy*. Joan was captured at Compiègne by the Burgundians. Jean de Luxembourg, a Frenchman, sold Joan, the saviour of France, to the English invaders. The English took her to Rouen and resolved to burn her to death. Joan had freed a large part of France from the English invaders. But as a reward Frenchmen sold her to the enemy. Her fate was like that of Jesus Christ. Jesus Christ was the saviour of mankind. But one of his own disciples, Judas Iscariot, betrayed him to the enemy. Judas sold Jesus for thirty pieces of silver. Similarly, the French sold Joan to the English for money. The king of France and his ministers did not try to save her.

[Add a note on *Judas*.]

**N.B.** Thus France herself betrayed her saviour, Joan. Since the betrayal of Jesus Christ, history shows no such sad betrayal as that of Joan. Joan is compared to Christ. Note Arthur Mee's respect and reverence for Joan.

Grammar, etc. *Picture*—vb., trans., obj. 'throng', 'priests', 'men', and 'bands', imperative mood, nom. 'you' understood.

বদাম্ভবাদ—এই কাহিনীতে ইঁহা বা দুজনে আর একবার মিলিত হইয়াছিলেন। হীন Charles Compiègne সহরে বিগর হইয়া পড়িয়াছিলেন। এই বানেই কিছু কাল পূর্বে দুঃখের উচ্ছ্বাসে এক দল শিশুকে (যাহারা নিকটে দাঁড়াইয়া ছিল) Joan বলিয়াছিলেন, “বিশ্বাসঘাতকতার ফলে আমি শত্রুর নিকট বিক্রীত হইয়াছি; আমাকে মুক্তার নুখে সমর্পণ করা হইবে; আমার জন্ম ভগবানের নিকট প্রার্থনা করিতে আমি তোনাদিগকে অমুরোধ করিতেছি; কেন না, গীড্রই রাজা এবং রাজ্যের সেবা করিবার কোন ক্ষমতা আমার আর থাকিবে না।” এই কথা মর্মান্তিক সত্য; কিন্তু Joan যে জীবটিকে যাজ্ঞাভিষিক্ত করিতে সাহায্য করিয়াছিলেন, তাহার সাহায্যার্থে নিজের শেষ শক্তি নিয়োগিত করিলেন। তিনি (Joan) তাড়াতাড়ি করিয়া Compiègne সহরে যাইলেন; এই ভীর রাজাকে সাহায্য করিবার জন্ত একদল সৈন্য জোগাড় করিলেন; এবং সেখানে যুদ্ধোদ্দেশ্যে পূর্ণ এক প্রচণ্ড উদ্দাম আক্রমণে Joan শত্রু-পরিবৃত হইয়া পড়িলেন, বিশ্বাসঘাতকতার সহিত সকলে তাহাকে পরিত্যাগ করিল এবং শত্রুগণ তাহাকে (Joan-কে) তাহার ঘোড়া হইতে টানিয়া নীচে মাটিতে নামাইল।

এখন আমরা যে কাহিনী বলিতেছি, যীশুখ্রীষ্টকে Calvary-তে ক্রুশবিদ্ধ করার পরে এমন দুঃখপূর্ণ ঘটনা আর ঘটে নাই। সারা পৃথিবীতে এমন একজন লোকও ছিল না যে Joan-কে সাহায্য করিবার জন্ত তাহার হাত তুলিল। যাহাদের ক্ষমতা ছিল, তাহাদের কেহই Joan-এর জন্ত একটি দয়ার কথাও বলিল না। যে সকল সেনাপতিকে Joan যুদ্ধক্ষেত্রে পরিচালিত করিয়া জয়লাভে সমর্থ করিয়াছিলেন, তাহাদিগের মধ্যে একজনও Joan-কে সাহায্য করিবার জন্য তাহার তরবারিতে ধার দিল না (অর্থাৎ যুদ্ধের উত্থোগ করিল না)। যীশুখ্রীষ্ট, যেমন একদিন Gethsemane বাগানের বাহিরে একাকী দণ্ডায়মান ছিলেন, Joan ও আল তেমনই একাকী।

ফ্রান্সে কণামাত্র বীয়েচিৎ গুণ অবশিষ্ট যদি থাকিয়াও থাকে, তাহা আত্ম কনহায় ও মুক্ত রহিল। Joan যে সকল সহর শত্রুর হাত হইতে উদ্ধার করিয়াছিলেন, সেই সকল সহরের লোকেরা তাহার জন্ত কাঁদিল; Tours সহরের সকল অধিবাসী খালি পায়ে সহরের রাস্তা দিয়া হাঁটিল; কিন্তু সরকারী ফ্রান্স ( রাজ্য, রাজমন্ত্রিগণ ও সেনাপতিগণ ) একেবারে নীরব রহিল; কিন্তু এদিকে Paris সহরে ( আনন্দের ) বহু জনব লাগিল। গেল, Notre Dame গির্জায় কৃতজ্ঞতার চিহ্ন-স্বরূপ Te Deum গান গাওয়া হইতে লাগিল, কারণ Domremy-র Joan ধরা পড়িয়াছে এবং একটি খাঁচার শৃঙ্খলিত করিয়া তাহাকে রাখা হইয়াছে।

হাঁ, তাহার ঠাহকে (Joan-কে) একটি খাঁচার শৃঙ্খলিত করিয়া রাখিল। তাহার ঠাহকে (Joan-কে) ইংরাজদের কাছে বিক্রয় করিল; তাহার ঠাহকে Rouen সহরে একটি লোহার খাঁচার মধ্যে রাখিল; তাহার ঠাহর হাত, পা এবং গলা একটি থামের সহিত বাঁধিয়া রাখিল; এবং তাহার দিকে উঁকি নাগিবার জন্ত ও তাহারে বিক্রয় করিবার জন্ত তাহার কতকগুলি ইতর প্রকৃতির দৈনিককে নিযুক্ত করিল।

সেই সময়কার Rouen-এর কথা ভাবিয়া দেখ—ইহার লোকেরা রাস্তা-ঘাট, ইহার হৃদয় ঘর-বাড়ী, ইহার একাও গির্জার বিরাট মহিমার কথা ভাবিয়া দেখ; আর কল্পনার চোখে দেখ যে, সর্বত্র রহিয়াছে গর্ভিত নৈমিত্তিকের জনতা, আত্মতুষ্ট এবং আত্মনাভোগী ধর্মযাজকগণ, Paris বিশ্ব-বিদ্যালয়ের প্রধান ব্যক্তিগণ ( বড় বিদ্বানগণ ) এবং আক্রমণকারী ইংরাজগণের সহিত মিলিত ফরাসী বিশ্বাসঘাতকগণের দলবহু। একটি বালিকাকে নাগিবার জন্ত ব্যাথের ছায় তাহার সেখানে নববেত হইয়াছিল; পৃথিবীর পবিত্রতম বালিকাকে বতনুর ভয়ানক নৃত্যর কথা তাহার ভাবিতে পারে, সেই নৃত্যর মধ্যে ঈশ্বর দিবার জন্ত তাহার সেখানে নববেত হইয়াছিল।

আনন্দের অতীত ইতিহাসের এই কলঙ্কময় পৃষ্ঠার জন্ত লজ্জিত হইবে না এমন একজন ইংরাজও আজ নাই, কিন্তু ইংরাজদের কাছে অশুভ: পক্ষে Joan ছিলেন একজন শত্রু; Joan তাহারিগকে বহু যুদ্ধে হারাইয়া দিয়াছিলেন এবং তাহাদের বহু দুর্গ হইতে বিতাড়িত করিয়াছিলেন। ইংরাজেরা Rouen-এ বাসা করিয়াছিল, তাহার কথা ভাবিয়া আনন্দ যদি লজ্জাভিত্তক হই, তাহা হইলে Joan-এর নিজ স্বদেশবাসিগণ, যাহারা তাহাকে শত্রুর নিকট বিক্রয় করিয়াছিল এবং যখন ফ্রান্সের এই হৃদয়ী কুমারীর দুঃখের ঘটনাগুলি ধীরে ধীরে একে একে বাজিয়া বাইতেছিল ( অর্থাৎ যখন কষ্টকর মুহূর্তগুলি আর কাটিতে চাহিতেছিল না ) তখন অলসভাবে চুপ করিয়া বসিয়া ছিল, তাহাদের সবসঙ্গে আমরা কী বলিব? ফ্রান্স যে দিন তাহার মুক্তিলাভকে বিক্রয় করিল, Judas তাহার প্রভু বাণেশ্বরীকে বিক্রয় করার পর এমন দুঃখপূর্ণ দিন পৃথিবীতে আর আসে নাই।

### Paragraphs 36-39

**Summary**—Joan was kept confined in her cage for six weeks. She was watched every moment by her guards. Then she was brought out for trial in the Castle of Rouen. The court consisted of sixty French clergymen. It was a trick of her English enemies to have Joan tried by Frenchmen. Bishop Cauchon, the chief Judge, took pleasure in persecuting Joan. She got no justice from the court but only foul play. But she faced her judges calmly and answered their questions very skilfully. They put all sorts of questions to her—questions about the saints and their voices, and questions about many petty things. They brought all sorts of charges against her and treated her as a foul criminal.

Paragraph 36. *Watched*—guarded ; গাঁহরা দেওয়া । *Common men*—ordinary men ; সাধারণ লোক । Joan's guards were common soldiers. She had no female attendants. *Openings*—holes ; ছিদ্র ।

*Spied on*—secretly watched ; গোপনে লক্ষ্য করা । *Crevise*—chink ; fissure ; ছিদ্র ; ফাটন । *Keyhole*—the hole by which key is put into lock ; দরজার গা-ভালার চাবি দেবার ছিদ্র । Here the hole in the door through which key is inserted is meant. *Some word*—spoken by Joan. *Convict*—prove guilty ; দোষী সাব্যস্ত করা । *They listened.....her*—The English and their French allies were determined to find Joan guilty and to put her to death. Once they sent a priest to her to hear her confession. According to the custom of the Roman Catholic Church, a person confesses his or her sins to a priest. But words spoken in confession are to be kept strictly secret by the priest who hears them. But Cauchon (Joan's judge) made a hole in the prison and listened to what Joan said to her confessor. And that was used against her. It was treachery, it was against the rules of the Church. Yet the bishop-judge himself violated the rules.

*Dragged*—pulled by force ; নজ্বারে টানিয়া লইয়া গেল । *Then they dragged her, etc.*—On February 21, 1431, the first public trial began in the morning. *Chapel*—"Place of Christian worship other than parish church or cathedral, esp. one attached to private house or institution" (C.O.D.) ; ভক্তনালয় । *Castle of Rouen*—It was the ancient castle built by Philip Augustus, king of France. *Sixty*—The number is differently given by different writers and it varied from day to day. *Cleverest*—most cunning ; সর্বাপেক্ষা বুদ্ধি । *The cleverest.....France*—These were a picked batch of French clergymen, noted for their knowledge of church laws, etc. They were to judge Joan. *Confronted*—met face to face ; সম্মুখীন হইল । It was a clever trick. The Englishmen wanted to put Joan to death. But they would have Joan tried and condemned by a church court consisting of French priests, so that the English could not be blamed.

Paragraph 37. *They*—the sixty French clergymen. *Judges*—Not all were judges. Only two—the Inquisitor and Bishop Cauchon—were judges. The rest were assessors. *Iron*—i.e., strong ; powerful ; বলবান ; শক্তিশালী । *The Church*—i.e., the clergymen ; ধর্ম্মযাজকগণ । *The Church.....to day*—i.e., in those days the clergymen were very orthodox and intolerant and oppressive. Now with the spread of science and democracy many clergymen have ceased to be intolerant and people will no longer submit to their oppression. Cf. Shaw, "*The Church did not believe that there was any soul-saving religion outside itself.*"

*The iron hand.....is to-day.*—Expl. This passage occurs in the story of *Joan of Domremy*. The author describes the oppressive power of the Christian Church over men in the days of Joan. The Church could arrest, judge and punish anybody for offences against

religion. The English handed over Joan to a court of clergymen for her trial. Joan had claimed that she had divine inspiration. The Church could not admit such claim of Joan to have inspiration direct from God and without the intervention of the church. Joan had thus offended the supreme right of the Church. So it was sure that the court of clergymen would convict her. The clergymen were very orthodox in their views. They had no sympathy for any view which had not the official approval of the Church. If any person dared to hold an opinion contrary to the Church, he or she was sure to be condemned to death.

With the spread of science and democracy the Church to-day is much more tolerant and much less oppressive than in Joan's days.

*Dared*—had the courage ; সাহস করিত। *To say so*—to say that you do not believe in the Church. *Burned*—as a heretic. N.B. There are many examples of people being burned to death as heretics for disagreeing with the Church—for holding beliefs contrary to the Church. There was a Court of Inquisition which dealt with such cases according to the laws of the Roman Catholic Church. *Centre*—middle ; মাঝখানে।

*The chief judge*—He was Pierre Cauchon, Bishop of Beauvais. He had been driven away from his bishopric by French soldiers. He wanted to get the archbishopric of Rouen. So he sold himself to his English masters to obtain the archbishopric of Rouen. There were really two judges—Pierre Cauchon, Bishop of Beauvais and Le Maitre, Vice-Inquisitor of Rouen. The other men were assessors. *Monster*—inhumanly wicked person ; অমানুষিক পায়ুষ ; রাক্ষস।

*Powerful*—influential ; প্রভাবশালী। *Bishop of Winchester*—Cardinal Henry Beaufort, bishop of Winchester, was the grand-uncle of King Henry VI of England. He had charge of Joan's trial at Rouen. *Represented*—stood for ; স্থলাভিষিক্ত ছিলেন। *The English King*—King Henry VI. *Clever*—cunning ; skilful ; হুদক ; কৌশলপূর্ণ। *Trick*—craft ; artifice ; চাতুরী। *Tried*—judged ; বিচার হওয়া।

*Her own countrymen*—i.e., Frenchmen. *Clever trick.....own countrymen*—Though the English really dictated Joan's trial, they could always pretend that Joan had a fair trial in the hands of her own countrymen. The English did not try her. But the fact is that these judges of Joan were traitor Frenchmen who supported the English. *Foul play*—unfairness ; treachery. *Justice*—just conduct ; fairness ; স্বাভাবিকতা ; স্বাধীনতা ; ন্যায়।

*Bishop Cauchon*—was a French bishop. His full name was Pierre Cauchon. He was Bishop of Beauvais. But he had been dismissed from his bishopric. The English promised to make him Archbishop of Rouen, if he helped them to get Joan convicted of heresy. That was the cause of his devilish interest in Joan's trial. *Conducted*—directed ; managed. *Glee*—mirth ; merriment ; আনন্দ। *Drawn-out*—continued over a long period ; দীর্ঘদিন চলিত। *Torture*—the torture consisted in Joan's detention and trial. These caused severe physical and mental distress to Joan. *This drawn-out torture*—Joan's imprisonment and

trial lasted for one year. *Peasant maid*—village girl ; গ্রাম্য বালিকা । Joan is meant. *Brute*—beast ; গণ্ডু ; অসামান্য । Mark Twain says that Cauchon was a brute, in every detail of him. Shaw, however, strongly refutes this popular sentimental estimate of Cauchon. He says, "the truth is that Cauchon was threatened and insulted by the English for being too considerate to Joan." *Favour*—(1) goodwill ; অনুগ্রহ ; (2) gift ; present ; উপহার ; দান । The favour Cauchon expected was the Archbishopric of Rouen.

*Trained*—instructed ; educated ; শিক্ষিত । *All.....him*—all the other judges, or strictly, the assessors. *Tricks*—artifices ; চতুরী মকল । *Traps*—pitfalls ; tricks for betraying persons in speech or act ; কীড় ; চতুরী । *Tricks and traps*—artifices for betraying others ; অতর্কিত কীড়ে ফেলিবার চতুরী বা কৌশল । *Theology*—science of religion ; ধর্মতত্ত্ব । *Smothered*—stifled ; suppressed ; বাসরোধ করিয়া হত্যা করিয়াছে ; বিনষ্ট করিয়াছে । *Tricks and traps of a theology.....religion*—A distinction is here made between theology and religion. These priests had theology but not the true spirit of religion. They—Cauchon and others—had choked the true spirit of religion by the artifices of their theology consisting of subtle points of dogma and ritual. *Nothing*—of no value ; মূল্যহীন ।

*Chuckle*—indulge in suppressed laughter ; মনে মনে হাসা । *No doubt*—undoubtedly ; certainly ; অবশ্যই । *That*—namely, the manner in which Joan was chained. *Pretty*—nice ; সুন্দর । Here the word is used ironically to mean 'ugly, 'undignified' ; কুৎসিত ; অশোভন । *Jests*—jokes ; ভাষাশা । *Court of justice*—law-court ; বিচারালয় ।

Paragraph 38. *Equal*—adequate ; তুল্য ; সমকক্ষ । *Equal*—"having strength, courage, ability etc. adequate to" (C. O. D.). *Inquisition*—judicial inquiry ; অনুসন্ধান ; তদন্ত ; বিচার । Any close investigation is an inquisition ; but the name the *Inquisition* is specially applied to a Roman Catholic tribunal for the investigation and suppression of heresy. It is also known as the Holy Office. N.B. The Inquisition was founded in 1232 by Pope Gregory IX. It was effectively set up in the various Catholic countries of Europe. The great age of the Inquisition was the 15th century, and the country where it was most active was Spain. The Inquisition was responsible for thousands of deaths and a vast amount of suffering.

*Joan.....Inquisition—i.e.*, Joan possessed sufficient courage and intelligence to stand against the combined attack of her learned judges. *Faced*—met face to face ; সম্মুখীন হইয়াছিল । *Calm*—composure ; serenity of mind ; শৈথিল্য ; মনের প্রশান্তিভাব । *Socrates*—(469-399 B.C.) was a great philosopher of ancient Greece. He is regarded as one of the wisest men of the world. He gathered around him a number of pupils, the two most famous of whom were Plato and Xenophon. He taught that virtue consists in knowledge, vice in ignorance, and that self-knowledge is the highest knowledge. He was accused of corrupting the youth of Athens



by his teachings. He was condemned to death by drinking hemlock (a kind of poison). At the trial Socrates faced his judges calmly and answered their questions very skilfully. *Skill*—dexterity; ability; দক্ষতা। *His skill*—the skill of Socrates. *Questions*—put to her by her judges. The judges often asked absurd and misleading questions. And they were often silenced by Joan's heroic replies. *The judges*—"Do St. Catherine and St. Margaret hate the English?" *Joan*—"They love what our Lord loves and hate what he hates." *Judges*—"Does God hate the English?" *Joan*—"I know nothing of the love or hatred which God has for the English; but I know well that they will be driven from France."

**But Joan was...answering questions—Expl.** This passage occurs in the story of *Joan of Domremy*. The author here describes the heroic and intelligent attitude of Joan at the time of her trial. Sixty of the most learned and clever priests of France were her judges. They would put all sorts of questions to entrap Joan. But Joan was not an ordinary girl. She possessed sufficient courage, strength and intelligence to defeat the plan of her judges. In her answers, the judges could find no direct proof of her heresy. She may very well be compared to the great Greek philosopher, Socrates, at his trial. Socrates faced his judges with calm courage and answered their questions skilfully. So did Joan.

[Add notes on *Inquisition* and *Socrates*].

**N.B.** In his Preface to *St. Joan*, Bernard Shaw also has compared Joan with Socrates.

*Held her own*—maintained her position; দেনন নাই। *Fresh*—newly brought; নূতন আনীত। *Dungeon*—cell; কারাকক্ষ। *Fresh from her dungeon*—The sense is this: She suffered much in prison. But that did not subdue her spirit. She boldly maintained her position without even the aid of a lawyer. *Fields*—cornfields (and meadows); শস্যক্ষেত্র সকল।

**Page 85.** *Striven*—endeavoured; চেষ্টা করিয়াছিল। *Stifled*—suffocated; repressed; দানবদ্ধ; নিগূহিত। *Dungeon*—prison; কারাকক্ষ। *Set*—placed; presented; উপস্থাপিত। *Land*—country, i.e., France. *The greatest..... land*—The judges of Joan were all very learned clergymen. They are; therefore, described as the greatest judges of the country. *Confused*—perplexed; হতবুদ্ধি। During her trial, Joan "*waited in tranquil dignity, the only person there who seemed unmoved and unexcited.*" (Mark Twain, *Joan of Arc*). *They*—her judges. *Baffle*—foil; defeat; বিবদ্ধ করা; পরাস্ত করা। *Inane*—useless; silly; অসঙ্গত; নির্বোধ। *The saints*—whom Joan had seen in her visions.

*Their hair*—i.e., the colour of their hair; তাহাদের চুলের রং। *Whether.....crowns*—if the angels had crowns on their head. Thus one day one of the judges asked, "Do your saints and angels wear jewellery—crowns, rings, ear-rings?" *Dressed*—clothed; গোবাকে সজ্জিত। *How...dressed*—i.e., what dress they wore. *Voices*—tones; কণ্ঠস্বর। **N.B.** They had asked Joan about the language in which the voices spoke, and Joan

had replied that they spoke in French. *Humble*—low ; meek ; modest ; অহঙ্ক ; নম্র । *Understood*—comprehended ; perceived the meaning of ; বুঝিতে পারিতেন । N.B. Had they spoken in Latin, the official language of Christian religion, Joan would not have been able to understand them. (See *Notes* under Paragraph 16.) One day the following questions were asked. Joan's answers are also given :

"What did the voice sound like ?"

"It was a noble voice, and I thought it was sent to me from God. The third time I heard it I recognised it as being an angel's."

"You could understand it ?"

"Quite easily. It was always clear."

*Without bodies*—Joan heard the voices of saints and angels but could not see them. They came not in visible human forms but in a blaze of light. The question of the judges was how a bodiless spirit could speak. In order to be able to speak one must have a body, at least a mouth.

*Refer*—submit ; appeal ; কোন বিষয়ের নিষ্পত্তির জন্ত আবেদন করা । *I refer it to God*—By God's grace everything is possible. God can make even a bodiless spirit speak. N.B. Note the skill with which Joan replies to her judges. N.B. The judges secretly planned to prove Joan's heresy by questioning her mainly on two points—(1) the voices that Joan heard, and (2) the male dress that she wore. As to the voices, Joan held that they were of angels and saints and came from God. But the judges were anxious to prove that they came from Satan.

*Pestered*—troubled ; annoyed ; বিরক্ত করিয়াছিল ; হারাণ করিয়াছিল । *A thousand*—i.e., many. The word is not to be taken literally. *Trifle*—thing of little value ; তুচ্ছ জিনিষ । *Trick*—artifice ; চাতুরী । *Petty*—low-minded ; নীচমনা । *Cheap-jack*—travelling hawker who pretends to sell things ( specially things of inferior quality ) cheap ; নতুন বাজের জিনিষের বিক্রেতা । *Petty cheap-jack lawyer*—i.e., an inferior lawyer who sells his unscrupulous services at a cheap price ; হীন প্রকৃতির নতুন উকীল । *Bullies*—tyrants ; "hired ruffians" (*C.O.D.*) ; অত্যাচারী, ভাড়াদিগা গুণ্ডা । *These bullies*—the judges of Joan are referred to. They were so many cowardly tyrants, hired by the English. *Called up*—recalled. *Incident*—event ; ঘটনা । *Country life*—village life, i.e., life at Domremy. *They called.....life*—They sent men to Domremy to collect the details of Joan's past life and see if they could get anything against her but they got nothing against her. N.B. "The searcher reported that he found Joan's character to be in every way what he would like his own sister's character to be" (Mark Twain, *Joan of Arc*). *Treated*—acted towards ; ব্যবহার করিয়াছিল ; আচরণ করিয়াছিল । *Foul*—loathsome ; ভয়ানক । *Criminal*—person guilty of crime ; অপরাধী ।

Paragraph 39. *Accused*—charged ; অভিযুক্ত করিয়াছিল । *Vanity*—(1) empty pride ; দম্ভ ; শোভাক ; (2) ostentation ; love of display ; আড়ম্বরপ্রিয়তা ।

*Robes*—dresses ; পোশাক । *Lovely*—beautiful ; সুন্দর । *So near to beasts—i.e.*, almost beastly in character : প্রায় পশুপ্রকৃতির । *Worth while*—worth the time and trouble taken. *These men...while—i.e.*, it was an idle and false charge brought against Joan. Yet these beastly men considered the charge an important one. *The Maid of Orleans*—The words are emphatic. One who fought at Orleans so bravely, deserved many more beautiful things than robes. *Self-glory*—glorification of self ; স্বাভিমান্য । *Standard—flag*. *At Rheims*—at the time of the coronation of the king at Rheims. Their point was that Joan must have been very proud, because she placed her own flag before the flags of other French captains. *Feeling*—emotion ; আবেগ । *Pride*—feeling of elation ; গৌরব বোধ । *Borne*—suffered ; ভোগ করিয়াছে । *Burden*—load of duty, labour or sorrow ; কর্তব্যের ও দুঃখের ভার । *Earned*—deserved ; যোগ্যতা অর্জন করিয়াছে । *The honour*—the glory of being shown at the time of the king's coronation. *'It had.....honour'*—The sense is this : It was with the help of Joan's standard that victories had been won for the king. Her heroic efforts made it possible to crown the king at Rheims. So her flag deserved the glory of being prominently displayed at the time of the coronation.

N.B. "Then, soft and low, came that touching speech which will live as long as language lives, and pass into all tongues, and move all gentle hearts wheresoever it shall come, down to the latest day :

'It had borne the burden, it had earned the honour'. (Mark Twain *Joan of Arc*).

**It had borne the burden.....the honour, (C. U. 1945)—Expl.** This passage occurs in the story of *Joan of Domremy*. At the time of Joan's trial, all sorts of charges were brought against her. One of these charges was that she was vain and proud. Joan had carried her own flag at the coronation of Charles at Rheims. She had shown it in a prominent manner. The judges suggested that Joan had done this only to satisfy her vanity. To this Joan gave a spirited reply. She had her banner and she had fought with a strong sense of duty and responsibility and much suffering and had won many victories for the king. She had ultimately helped Charles to be crowned at Rheims. The banner had borne the burden of duty, labour and sorrow in victorious battles. It deserved to be honoured. So it was not vanity ; it was a matter of right that the flag should be shown prominently at the time of the king's coronation.

Grammar, etc.,—*Convict* (vb.) ; *conviction* (n.). *Vanity* (n.) ; *vain* (adj.). *Worth*—adj., but used like a trans. present participle and governs the obj. 'while'. It is a peculiar use of an adjective.

বন্ধাবাদ—তাহারা ছয় সপ্তাহ Joan-কে খাঁচায় আবদ্ধ করিয়া রাখিল ; নানা নিরীক্ষা সাধারণ লোকেরা তাঁহাকে দেখিতে লাগিল ; নৃহর্ত্তের ক্ষণে তিনি (Joan) একা থাকিবার হযোগ পাইতেন না । তাহারা দেওয়ালের মধ্যে ছিন্ন করিয়া উহার মধ্য দিয়া গোপনে তাঁহার উপর নজর রাখিত ; দেওয়ালের কাটল ও দরজার-চাবি দেবার হিদ্দের মধ্যে তাহারা কাণ পাতিয়া থাকিত

যে, এমন কোন কথা শুনিতে পার কি না যদ্বারা তাঁহাকে (Joan-কে) সোধী প্রশ্ন করা বাইতে পারে। এবং অবশেষে তাহার তাঁহাকে Rouen-এর দুর্গের ভাঙনালয়ে তামিলা লইয়া গেল এবং সেখানে ক্রাসের বাট ভন চতুর্ভুজের লোকের নদুখে তাঁহাকে (Joan-কে) উপস্থিত করিল।

ইহার ছিল Joan-এর বিচারক। সেকালে ক্রীষ্টের ধর্মবাহক-প্রতিষ্ঠান কর্তার হস্তে সকল মানুষকে শাসন করিত (অর্থাৎ সেকালে ধর্মবাহকগণের জনসাধারণের উপর কঠিন শাসন ছিল), এবং সেকালে ধর্মবাহকগণ (ধর্মবাহক-প্রতিষ্ঠান) বর্তমান কালের নত ছিলেন না। যদি কেহ প্রচলিত ধর্মমত বিধান না করিত এবং সাহস করিয়া তাহার অবিধানের কথা বলিত, তবে তাহাকে পুত্রহীনা নারা হইত। Joan-এর বিচারকগণের মধ্যেই বসিয়া ছিলেন প্রধান বিচারক; ইনি ছিলেন একটি নরপুংস; ইংরাজভাষ্যের ইলাভিউর প্রভাবশালী Winchester-এর বিশপ এই নরপুংসকে সেখানে বসাইয়াছিলেন (অর্থাৎ প্রধান বিচারক নিযুক্ত করিয়াছিলেন)। Joan-কে তাঁহার নিজের দেশবাদীগণের দ্বারা বিচার করান—ইংরাজগণের একটি কৌশল; কিন্তু বাস্তবিক ইহা একটি ভুল বুদ্ধি, হাচ বিচার নহে। প্রধান বিচারক বিশপ Cauchon বেশ বাদিকতা আনন্দের সঙ্গে এই কৃত্রিম বালিকার উপর সর্ব দিন ব্যাপী নির্যাতন পরিচালনা করিয়াছিলেন; তিনি ছিলেন একজন স্বার্থপর লোক এবং তাঁহার ইংরাজ প্রভুগণের নিকট হইতে অল্পই লাভের আশায় নিজেকে একটি পশুত পরিণত করিয়াছিলেন। যখন তাঁহার দসিগণ অর্থাৎ (অত্যন্ত বিচারকগণ), তখনই তিনিও ধর্মশাস্ত্রের সকল চতুর্দ্বী এবং কীর উত্তরকণ আদৃত করিয়াছিলেন; এই ধর্মশাস্ত্রের দ্বারা তাঁহার প্রকৃত ধর্মকে গলা টিপিয়া দিয়া ফেলিয়াছিলেন; তাঁহার (বিশপ Cauchon-এর) নদুখে এই বালিকাটি ফেঞ্চালের পবিত্রতন বালিকা, ইহাতে তাঁহার কিছুই আসে যায় নাই। তিনি (বিশপ Cauchon) নিঃসন্দেহে এই ভাবিয়া মনে মনে আনন্দে পাইতেন যে, Joan-কে গিনের কোন্ট এক পায়ে দিকল দিয়া একটি কার্টের গুঁড়ির সঙ্গে এবং রাত্রিবেলায় তাঁহার পাটের পায়ের সঙ্গে দাঁড়িয়া রাখা হইত। ইহা ছিল Rouen-এর এই বিচারালয়ের একটি হুল্লর (এখানে ‘হুখিত’) তামান।

কিন্তু Joan তাঁহার তত্ত্বকারী বিচারকগণের নদকন ছিলেন। Socrates-এর দৈর্ঘ্য এবং কতকটা Socrates-এরই প্রাণান্তের দিবার মতই নইয়া Joan তাঁহার বিচারকগণের নদুগীন হইলেন। কারাকন হইতে নত আনীত এই বালিকা তাহাদের নকলের বিরুদ্ধে নদানে হুঁকিয়া চলিলেন (একটুও নদিলেন না)। তিনি (Joan) ক্রাসের নাটিকে ভালবাসিয়াছিলেন, তিনি ক্রাসের জনগণকে স্বাধীন করিবার চেষ্টা করিয়াছিলেন; তদুপ নাসের পর নান একটি নির্জন কারাককে অবলম্বিত রাবিবার পরে যখন এই গ্রাম্য বালিকাকে দেশের শ্রেষ্ঠ বিচারকগণের নদুখে উপস্থিত করা হইল, তখন তিনি (Joan) মোটেই হতবুদ্ধি না হইয়া সাহসের সহিত তাঁহার বিচারকগণের নদুখে দাঁড়াইলেন। যে সকল নাহু-নত (যর্গীত নাহুপুংস) বা দিব্যপুংসগণ Joan-কে দেখা শিষ্টন, তাঁহাদের নদুখে নানা নিরর্থক প্রশ্ন করিয়া বিচারকগণ (Joan-কে বিভ্রান্ত করিতে চেষ্টা করিলেন; তাঁহাদের (যর্গীত নাহুপুংসগণের বা দিব্যপুংসগণের) চুল কিলুপ, তাঁহারা নাথায় মুহুট পরিচেন কি না, তাঁহারা কিলুপ পোষাকে লাভত ছিলেন, তাঁহাদের কথার স্বর কিলুপ—এইরূপ নানা প্রশ্ন তাহাকে জিজ্ঞাসা করা হইল। কিন্তু Joan (না দিদিয়া) বলিতেন যে, তাঁহাদের স্বর ছিল হুল্লর, অহুল্ল ও নবুল, এবং তিনি তাঁহাদের কথা ভাল করিয়াই বুঝিতে পারিতেন। অবশেষে তাঁহারা যখন Joan-কে জিজ্ঞাসা করিলেন যে, অদৌ (বা অশদৌ) দিব্যপুংসের কেনন করিয়া তাঁহার সহিত কথা বলিতেন (অর্থাৎ তাহাদের সহ নাহি তাঁহাদের পক্ষে কেনন করিয়া কথা বলা নত্ববণর), তখন Joan উত্তর করিতেন, “এই প্রশ্ন ভগবানকে

করিও, তিনিই উত্তর দিতে পারেন।" হাছার তুচ্ছ বিষয় নইয়া তাঁহার Joan-কে বিরক্ত করিতে লাগিলেন—এই ভীষণ অভ্যাসিগণ নতুন দলের হীন প্রকৃতির উকীলের সকল ধূঁধানি ও চাতুরী Joan-এর প্রতি প্রয়োগ করিতে লাগিলেন। Joan-এর গ্রাম্য-জীবনের বাহ্যিক কিছু ঘটনা নাহুকের স্মরণে ছিল, সে সব তাঁহার উদ্ধার করিয়া আনিলেন; তাঁহার Joan-এর প্রতি এমন ব্যবহার করিতে লাগিলেন যেন তিনি একজন দ্বন্দ্ব অপরোধী।

রাজা Joan-কে যে সব হুন্দর পোষাক দিয়াছিলেন, Joan একবার বা দুইবার দেখিয়া গিয়াছিলেন বলিয়া তাঁহার বিরুদ্ধে আড়ম্বরপ্রিয়তার অভিযোগ আনিলেন। Joan সকল হুন্দর জিনিস ভালবাসিতেন; কিন্তু Orleans-এর কুফারীর পক্ষে হুন্দর পোষাক ভালবাসাকে একটা পাপ বলিতে এই পশুত্বা ব্যক্তিগণ ইতস্ততঃ করিল না। Rheims-এ Joan তাঁহার নিজের পতাকা বহন করিয়াছিলেন বলিয়া তাঁহার তাঁহার বিরুদ্ধে আত্ম-স্বাধার অভিযোগ আনিলেন; তখন Joan বড় আবেগ ও বড় গর্বের সঙ্গে বলিয়া উঠিলেন, "ইহা (পতাকাটি) (কর্তব্য ও দুঃখের) ভার বহন করিয়াছে; ইহা (রাজ্যাভিষেকের কালে প্রদর্শিত হইবার) সম্মান অর্জন করিয়াছে।"

#### Paragraphs 40-44

**Summary**—Joan was first tried in public. This trial continued for six days. But Joan could not be frightened. Then Cauchon examined her secretly in her cell. Then in public she appeared again and again. She was even threatened to be tortured. But nothing could make her confess that she was wrong and the Church was right. At last the judges gave their verdict. They found Joan guilty of heresy and handed her over for punishment to the ordinary court of law. The clergymen made a last attempt to make Joan submit to the Church. Nine priests went to her cell and asked her to sign a paper confessing her guilt. They promised to save her from death. But Joan gave a spirited reply. She said that even if she were put into the fire she had nothing more to say. This reply attracted the admiration of Gilbert Manchon, the clerk who wrote down the whole record of the trial of Joan. He wrote against this reply of Joan that it was a "superb answer."

**Paragraph 40. Public**—open to the people; open to general observation; প্রকাশ্য। **That**—judicial examination; বিচার। **Public trial**—trial of Joan to which the public were admitted; Joan-এর প্রকাশ্য বিচার। **Continued**—went on; was prolonged; চলিতে লাগিল। **For six days..... continued**—This was the first public trial of Joan. The court sat for six days with breaks—on the 21st February, 22nd February, 24th February, 27th February, 1st March and 3rd March. The court sat both in the morning and in the afternoon. N.B. Manchon, the clerk of the court, made the following comments on the trial: "They wearied her with long and multiplied interrogatories upon all sorts of things.....She always responded with an astonishing wisdom and memory."

**Opinion**—belief; মত; বিধান। **Frightened**—terrified; terrorised; আতঙ্কিত। **Bullics**—"hired ruffians" (C.O.D.); ভাড়াটিয়া ডগাঘণ। **An Englishman**—He was an English lord. **Once.....girl?**—N.B. A great English lord, in a very English way cried, "She is a brave girl! If only she were English!" (Andrew Lang).

*No hand.....her—i.e.*, no one tried to save her. *Declared—*proclaimed publicly. *Examine—*ask question judicially. *In secret—*privately; গোপনে। *Cell—*small room in prison; কারাগারে ক্ষুদ্র কক্ষ। N.B. The secret examination or trial continued from the 10th to the 17th March. *Was ashamed—*felt shame; লজ্জা বোধ করিলেন। *Perhaps.....in public—*As a matter of fact Cauchon was not at all ashamed. He found that the public trial was taking a turn favourable to Joan. And so he arranged this secret trial.

*Again, and again and again—*repeatedly; many times; বারবার; অনেকবার। *But in public:..again—*After the secret examination (continued from the 10th to the 17th March), Joan was not let alone. There were many more secret examinations and public trials. So Joan had to appear in public many times. There were *altogether seven trials and examinations*—some public and some secret. The *first trial* was public and was continued from 21st February to 3rd March, 1431. The *second trial* (or examination) was secret and was continued from 10th to 17th March. The *third trial* was public and was held on the 27th and the 28th March.....Then there was a *seventh and last trial*. This was public and was held on the 29th of May. Joan was pronounced to be a relapsed heretic; and it was decided to hand her over to the civil judge. Next day, the 30th of May (1431), Joan was taken to the market-place of Rouen, handed over to the civil judge and burnt alive.

N.B. Arthur Mee has selected a few incidents from all the trials and examinations of Joan and has described them in the latter part of his essay. In describing the incidents he has not strictly followed the order in which they happened. N.B. Bernard Shaw has given a fine dramatic picture of the trial of Joan in Scene VI of his play, *St. Joan*.

*Pressed—*urged; forced; চাপ দেওয়া হইয়াছিল। *Trapped—*put in traps; ঝাঁপে ফেলা হইয়াছিল। The question put to Joan by her judges were like so many traps to make her confess that she had sinned. *Torture-chamber—*room in which there are instruments of torture; নিৰ্যাতন-কক্ষ। During the days of the Inquisition, accused persons were severely tortured in order to compel them to confess their guilt. There were instruments of torture such as the rack and the thumb-screw. *Reminded of the torture-chamber—i.e.*, Joan was threatened to be taken to the torture-chamber for the application of the instruments of torture. *Asked—*by her judges.

*Submit—*submit (to the Church); (স্বর্গোজ্জ্বলগণের নিকট) বহুতা স্বীকার করা। *No other thing—*nothing else; আর কিছু। *Refer—*direct attention; মনোযোগ আকর্ষণ করা। *The answer I made—i.e.*, some reply given to a previous question. *Our Lord—i.e.*, Jesus Christ. N.B. The position was this: The judges wanted to establish that Joan was inspired not by God but by Satan. But Joan insisted that she had her inspiration from God and Christ.

*Catch—*entrap; ঝাঁপে ফেলা। *Cry—*shout out; চীৎকার করিয়া বলা। *Sixty-three judges—*The number of judges varied from day to day. *They*

brought her to the torture-chamber—Cauchon thought that the sight of the instruments of torture would make Joan submit. She would be terribly afraid and would, therefore, promptly confess. *Truly*—really; বাস্তবিক পক্ষে।

Page 86. *Tear*—rend; ছিঁড়িয়া ফেলা। *No other*—nothing else; অল্প কিছু।

*Two in thirteen*—Two judges voted in favour of torturing and eleven judges voted against. N.B. *It was not two but three judges voted in favour of torturing and there were fourteen judges altogether.* "These three were outvoted, eleven votes were in favour of mercy." (*Andrew Lang*). *Tortured her body*—i.e., inflicted physical pain by means of the instruments of torture. *It was.....from*—As Andrew Lang remarks: "There was a limit even to their hardness of heart. This one thing only, torture, was spared to the Maid."

Paragraph 41. *For three months*—from the latter part of February to the latter part of May. *Battle*—fight; যুদ্ধ। The various trials and secret examinations of Joan are referred to as a "battle" or fight between Joan and her judges. *Decision*—verdict; রায়। *Arrived*—came; আসিয়া পৌছিল। *The University of Paris*—i.e., the priests of the faculty of theology of the University of Paris. See also *Notes* under Paragraph 34. N.B. Twelve Articles of charges were brought against Joan. These were sent to the University of Paris for approval. The verdict came from the University by the middle of May: "The University of Paris rendered its decision concerning the Twelve Articles. By this finding, Joan was guilty upon all the counts: She must renounce her errors and make satisfaction, or be abandoned to the secular arm for punishment." (Mark Twain, *Joan of Arc*). *Where the judges had gone, etc.*—This is not strictly accurate. *Why was the University of Paris consulted?*—Many of the judges were learned theologians of the University of Paris. Joan's court was an ecclesiastical court (church court) presided over by clergymen. The University of Paris "belonged to the Church by its creation, by its studies in which theology predominated..." So it was natural for an ecclesiastical court to seek the opinion of the University. And Paris was ruled by the English and the Burgundian party. *Make up their minds*—i.e., come to a decision; স্থির সিদ্ধান্তে উপনীত হওয়া। *It*—i.e., the verdict given by the University of Paris. *Murderous*—guilty of murder. *Blasphemous*—impious; one speaking against God; ভগবদ্বেদী। Joan was declared "a blasphemer of God and His saints." *Handed her over*—made her over; সমর্পণ করিল। *Secular judge*—civil judge administering the ordinary law (as opposed to an ecclesiastical judge). N.B. So long Joan was being tried by judges who were clergymen. They found her guilty of offences against the Church. The ecclesiastical judges had not the power to punish with death. They now declared that they would make Joan over to the secular judge to be punished by him. And the punishment for heresy would be death by burning.

*Nine men crowded*—The description given here is a little inaccurate. The verdict came from the University of Paris on the 18th of May. On the 19th, a court of fifty judges sat to discuss Joan's fate. It was decided that another attempt should be made to make her submit to the Church. On the 23rd of May, 1431, a clergyman named Pierre Maurice lectured to Joan and asked her to submit to the Church.

*Crowded*—collected ; জড় হইল। *Chamber*—i.e., prison cell ; কারাকক্ষ। *Appeal*—earnest request ; বিনীত অনুরোধ। *Last appeal*—final attempt (to make her submit to the Church) ; শেষ চেষ্টা। *Submit to*—i.e., obey ; নম্র করা। *The Church*—the Catholic Church organization (which did not permit an individual to have any direct inspiration from God and His angels). *Be saved*—and not be handed over to the secular judge who was sure to punish her with death by burning. *If she.....sin*—if Joan would confess that she had done sinful things by seeing visions and listening to the "voices". *Stoop down*—lower herself ; নীচতা স্বীকার করা। *Depths*—lowest level of vileness ; নীচতার গভীরতর ধাপ। *These men*—these selfish and sinful clergymen. *Embrace*—accept ; adopt ; গ্রহণ করা। *Embrace the Church*—i.e., adopt the doctrines of the Church ; believe as the Church does ; ধর্মবিশ্বাসবিশিষ্ট নতবাণী গ্রহণ করে। *Abandon*—give up ; পরিত্যাগ করে। *Embrace.....God*—The sense is this : Joan's mission was inspired by God Himself. But the clergymen said that she was inspired by Satan.

N.B. The distinction between the *Church* and *God* should be noted. According to Arthur Mee, the Church in Joan's time did not follow God, it was a selfish and powerful organisation of the priests. If Joan followed the Church, she would be rejecting God and religion.

*Sign*—(1) put a mark ; চিহ্নিত করা ; (2) put one's signature ; নাম লিখ করা। Here the first meaning is to be taken ; for Joan could not write and, therefore, could not put her signature on anything. *This paper*—Joan's judges had a paper ready in which they had written out a confession for Joan to sign. In this it was written that Joan admitted herself guilty of the charges brought against her and expressed her intention of submitting to the Church.

Paragraph 42. *Who would not like*—i.e., everyone would like. *Their answer*—i.e., the reply to their proposal. *Judgment*—sentence ; দণ্ড ; শাস্তি। *In judgment*—under sentence of punishment ; দণ্ডাজ্ঞা প্রাপ্ত। The sentence is of course, of being burnt alive. *The fire lighted*—the fire burning before her. *Faggots*—bundles of sticks or twigs to be used as fuel. *Executioner*—one who executes, i.e., inflicts capital punishment ; জল্লাহ ; যাকব।

*Rake*—stir ; নাড়িয়া দেওয়া। *Rake the fire*—i.e., stir the fire to make it burn fiercely . আতশ উত্থাইয়া দেওয়া ও ছালাইয়া রাখা। N.B. "If I were under sentence, and saw the fire before me, and the executioner ready to light it—more, if I were in the fire itself, I would say none but the things, which I have said in these trials ; and I would abide by them till I died"—(Mark Twain). *She could say no more*—i.e., she could not confess a sin, of which she was not guilty.



**Paragraph 43.** *The nine men—i.e.*, the priest-judges who had gone to Joan's cell to persuade her to submit to the Church. *Touch*—small amount ; স্পর্শ পরিমাণ। *Chivalry*—the virtue of a mediaeval knight, specially bravery and courtesy ; বাহন ও শিষ্টাচার। \* See Notes under Paragraph 32.) *Gilbert Manchon*—He was a priest and was the chief recorder of the proceedings of the trial of Joan. He was present at every trial and examination of Joan and took down records of all the questions put to Joan and all the answers made by her. *Took down*—wrote down. *Whole*—complete ; সম্পূর্ণ। *Record*—official report of proceedings in a court ; একদমার ঘটনাবলীর নথিকারী বিবরণ। *Lifted up*—raised up ; উন্নীত। *Lift*=“elevate to higher plane of thought or feeling” (C.O.D.). *Admiration*—wonder and praise ; প্রশংসাপূর্ণ বিম্বয়। *This brave prisoner—i.e.*, Joan. *Refused*—declined ; অস্বীকার করিলেন। *Secret*—private ; গোপন। *Questioning*—examination ; জিজ্ঞাসাবাদ। *Chamber*—room, (here) prison cell ; কারাকক্ষ। *Once he refused.....questioning*—On March 10, Cauchon and five assessors visited Joan in her cell for secretly questioning her. But Manchon did not refuse to go with Cauchon on this occasion. The incident occurred on the day of Joan's martyrdom. On that day Bishop Cauchon went to her and “wrote out a statement that she left it to the Church to say whether her voices were good or bad”. “Manchon was not present at the alleged interview.....He therefore hardened his heart, and though Cauchon tried to force him to sign the document,.....he refused” (Andrew Lang).

*Lawful*—according to law ; legal ; আইনমুত। *His notes—i.e.*, the report that he was writing. *Opposite*—reverse ; উল্টো। *The words...said*—Joan said one thing but Cauchon and his creatures asked Manchon to write a different thing. Thus on their records they wanted to show that Joan had said things which she had not really said. N.B. On one occasion Manchon was bold enough to note this fact on the margin of the report.

**Paragraph 44.** *This great scene*—It is called a great scene because Joan behaved so bravely. *But*—only ; শুধু। *Forgot.....man—i.e.*, forgot his duties as a clerk and remembered his duties as a human being, loving and admiring all that was noble and brave. As a clerk his duty was simply to make a record of what Joan said and not to make any comment on it. But as a man he was touched by Joan's brave reply and he could not but express his admiration for it. *Margin*—border ; পাশ। *Against*—opposite to ; facing ; বিপরীত দিকে ; সম্মুখে। *Final answer*—last reply ; শেষ জবাব। *Responsio superba*—In Latin, *superb* means *proud*. Andrew Lang translates this as ‘haughty answer’. *Proud*—haughty ; গর্বিত। *The proud.....Joan*—The answer is given in Paragraph 42 above.

Grammar, etc.—*Continue* (vb.) ; *continuation* (n.). *Frighten* (vb.) ; *fright* (n.) ; *frightful* (adj.). *Murderous*, *blasphemous*, *cruel*, *lying*—

all adjective complements to the verb 'to be', qualifying 'her'. *Abandon* (vb.) ; *abandonment* (n.). *Superb*—adj.; qualifying the noun 'response'.

বঙ্গানুবাদ—দিন-রাত Joan-কে শৃঙ্খলাবদ্ধ রাখিয়া ছয় দিন ধরিয়া প্রকাশ্য বিচার চলিতে লাগিল ; তাঁহার বিরুদ্ধে যত সব পুরোহিত ও ভাড়াটিয়া গুণাগুণ দণ্ডায়মান হইল, তাহার কিছুতেই বালিকাকে টানাইতে পারিল না ; অবশেষে মনে হইল যেন তাঁহার (Joan-এর) সম্বন্ধে বিচারকগণের (বা জনসাধারণের) মত বদলাইতে পারে। একবার একজন ইংরাজ বলিয়া উঠিলেন, “এই মাহনী বালিকাটি কেন ইংরাজের ঘরে জন্মাইল না ?” কিন্তু তবুও তাঁহাকে (Joan-কে) সাহায্য করিবার জন্য কেহ হাত তুলিল না ; এবং Cauchon ঘোষণা করিলেন যে, তিনি Joan-কে গোপনে তাঁহার কারাকক্ষে জিজ্ঞাসাবাদ করিবেন। হয়ত তিনি প্রকাশ্যে তাঁহার কাজ করিতে লজ্জাবোধ করিতেছিলেন ; কিন্তু তবুও Joan-কে বারবার বহবার প্রকাশ্য আদালতে উপস্থিত হইতে হইয়াছিল। তাঁহাকে নানাভাবে গীড়াপীড়ি করা হইতে লাগিল, তাঁহার জন্য নানা ঈদ পাভা হইতে লাগিল এবং অবশেষে তাঁহাকে নির্ঘাতন-কব্জের কথা শ্রবণ করাইয়া দেওয়া হইল ; কিন্তু যখনই তাঁহাকে বহুতা স্বীকার করার কথা বলা হইত, তিনি উত্তর করিতেন, “আপনাদের কাছে আমার আর কিছুই বলার নাই,” অথবা “আমি পূর্বে যে উত্তর দিয়াছি তাহাই দেখুন, এবং সব কথা প্রভু যীশু জানেন।” সেই বড় হলঘরে তেওঁর জন বিচারকের নিকট চীৎকার করিয়া Joan বলিতেন, “আপনারা কি আমাকে এইভাবে (কথার) ঈদে ফেলিতে চান ?” এবং অবশেষে তাঁহার যখন তাঁহাকে নির্ঘাতন-কব্জে লইয়া আসিলেন, তখন তিনি (Joan) একটিনাত্র উত্তর প্রদান করিলেন ; তাহা হইতেছে এই, “আমি মতাই বলিতেছি আপনাদের যদি আমার দেহ হইতে আমার অঙ্গপ্রত্যঙ্গসমূহ ছিন্নভিন্ন করিয়াও নন, তাহা হইলেও ইহা ছাড়া আমার আর অল্প কিছু বলিবার নাই।” কিন্তু তের জন বিচারকের মধ্যে মাত্র দুইজন Joan-এর উপর নৈহিক নির্ঘাতন করিতে সম্মতি দিলেন, এবং Joan তাহা হইতে অব্যাহতি পাইলেন। ইহাই একমাত্র নিষ্ঠুরতা যাহা হইতে Joan নিষ্ঠুর পাইয়াছিলেন।

তিন মাস ধরিয়া Joan ও তাঁহার বিচারকগণের মধ্যে যুদ্ধ চলিতে লাগিল ; এবং অবশেষে Paris বিশ্ববিদ্যালয় হইতে বিচারকগণের রায় আসিল ; বিচারকগণ তাঁহাদের সিদ্ধান্ত স্থির করিবার জন্য সেখানেই গিয়াছিলেন। এই রূপে Joan কে নরহত্যাকারী, ঈশ্বরনিন্দুক, নিষ্ঠুর ও মিথ্যাবাদী বলিয়া ঘোষণা করা হইল এবং তাঁহাকে সাধারণ (যাজকসম্মুখায়মানিত নয় এমন) বিচারকের হস্তে সমর্পণ করিতে বলা হইল। নয় জন ধর্মযাজক তাঁহাদের শেষ চেষ্টা করিবার জন্য (Joan-কে তাঁহাদের শেষ অনুরোধ জানাইবার জন্য) Joan-এর কক্ষে সমবেত হইলেন। Joan যদি ধর্মযাজকগণের নিকট আত্মসমর্পণ করেন, তাহা হইলে এখনও তাঁহাকে রক্ষা করা যাইতে পারে। তিনি (Joan) যদি বলেন যে, তিনি গাপ করিয়াছেন, তিনি যদি এই হীন ব্যক্তিগণের হীনতার গভীরতম ধাপে নারিয়া আসেন, তাহা হইলে তাঁহার তাঁহাকে রক্ষা করিবেন। তিনি (Joan) যদি ভগবানকে পরিত্যাগ করিয়া ধর্মযাজক-প্রতীকানকে (তাঁহাদের নতবাসকে) গ্রহণ করেন, তিনি (Joan) যদি একখানি কাগজ নহি করেন যাহাতে বলা হইয়াছে যে, তিনি নরহত্যাকারী, ঈশ্বরনিন্দুক, নিষ্ঠুর ও মিথ্যাবাদী, তাহা হইলে তাঁহার তাঁহাকে নারিয়া ফেলিবেন না।

আনাদের গরিমান্যী Joan যখন এই নয় জন লোককে তাঁহার উত্তর প্রদান করিলেন, সেই সময়ে তাঁহাকে দেখিতে পাইবার ইচ্ছা কারো না মনে জাগে (অর্থাৎ সকলের মনেই জাগিবে) ? তিনি (Joan) তাহাদিগকে বলিলেন যে, যদি তিনি দণ্ডাজ্ঞা প্রাপ্ত হইয়া দেখেন যে, আমি প্রেমজনিত হইয়াছে, আলানী কার্ট অন্তরে, জন্মের আগুন উদ্ভাইয়া দিবার জন্য প্রস্তুত

হইয়া রহিয়াছে, এবং তিনি নিজে সেই অগ্নির মধ্যে দগ্ধ হইতেছেন, তথাপি তাঁহার অস্ত কিছু বলিবার থাকিবে না।

আমরা জানি না সেই নয় জন লোক তখন নিম্নের মধ্যে কি বলাবলি করিতেছিলেন (অথবা কি ভাবিতেছিলেন), কিন্তু সেই কারাকন্দের একজন ব্যক্তির দ্বারা বীরধর্মের, সাহস ও শিষ্টাচারের) একটুখানি কথা তখনও অবশিষ্ট ছিল। সেই ব্যক্তিটি হইতেছেন Gilbert Manchon; ইনি ছিলেন একজন কেরাণী এবং ইনি Joan-এর বিচারের ননএ নরকারী বিবরণ লিখিয়াছিলেন। এই সাহসী বন্দিদার (অর্থাৎ Joan-এর) বীরত্বে তিনি বহুবার বিস্ময়ে বিমূঢ় হইয়াছিলেন। একবার তিনি গোপন জিজ্ঞাসাবাদের রুদ্ভ Cauchon-এর সঙ্গে Joan-এর কারাকন্দের বাইতে অধীকৃত হইয়াছিলেন, কেন না একগু গোপন জিজ্ঞাসাবাদ আইনমত নহে। একবার তিনি নরকারী বিবরণের পাশে নিজের মন্তব্য লিখিয়া রাখিয়াছিলেন যে, নরকারী বিবরণীতে Joan-এর মুখে যে সকল কথা আরোপ করা হইল, একত পক্ষে ঐ সকল কথা Joan দ্বারা বলিয়াছিলেন তাহার ঠিক বিপরীত।

এবং এইবারও Joan-এর কারাকন্দের এই বহু দৃষ্টের নবয় Gilbert Manchon পুনরায় ভুলিয়া গেলেন যে, তিনি একজন সামান্য কেরাণী নাত; তিনি কেবল মনে রাখিলেন যে, তিনি একজন মানুষ এবং Joan-এর শেষ উত্তরের পাশে কার্যবিবরণীর পার্শ্বে লিখিয়া রাখিলেন—*Responsio Superba* অর্থাৎ Joan-এর দৃষ্ট (গর্বিত) উত্তর।

#### Paragraphs 45-48

**Summary**—Joan had said to King Charles that she would live for only one year more. That year was coming to its end. It was now the last week of her life. She expected to hear the voices of her saints, but they no longer came. She lost heart. She thought of the past—of her life at Domremy, of her victories and of her life at court. She thought of the common people and how they loved and admired her. But now all those were like a far-off dream. One morning Joan's enemies led her to the fire. They expected that the sight of fire would make Joan submit to the Church. The Bishop of Winchester and Bishop Cauchon were present there. A famous preacher lectured to Joan and asked her to submit to the Church. The people assembled there also appealed to Joan to submit and save her life. Joan's heart began to break. She was asked to sign a paper. She did it out of fear of the fire.

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**Paragraph 45.** *Joan's year*—i.e., the year for which Joan had said she would live. There is an inaccuracy here. (See Paragraphs 22-23 and *Notes* there). *Her last week*—from the 24th to the 30th of May, 1431. N.B. The incidents described in Paragraphs 41-42 took place on the 23rd of May, when the court trying Joan met for the last time. *Her .....earth*—i.e., the last week of her life. *For the voices*—to hear the voices of the saints and receive instructions from them. *They did not come*—i.e., she heard no voices. That was a great disappointment for Joan. *Her heart began to fail*—i.e., she lost all courage; তাঁহার মনস্ত সাহস দূর হইল।

**Paragraph 46.** *She must have thought etc.*—At this time of trouble, Joan's mind naturally turned to the past—to her life at Domremy and to her subsequent victories on the field of battle. *Great days*—glorious

days ; গৌরবের দিনগুলি । *Orleans*—where Joan defeated the English and compelled them to raise the siege of the town (May, 1429). See Paragraphs 20-21. *Troyes*—Where Joan defeated the English (July, 1429). See Paragraph 23. *Rheims*—where Joan had Charles crowned as king (July, 1429). See Paragraph 24.

*The court*—i.e., King Charles's court ; রাজসভা । *Stoop*—bend down ; হুইয়া গড়া । *Excitement*—agitation ; উত্তেজনা । *Triumphs*—victories ; জয়সমূহ । *Loyal*.....*triumphs*—The generals were loyal to Joan so long as she won victories over the enemy. After her failure at Paris, they deserted her. The generals who seemed so faithful, did not come to save her. See Paragraph 29. *The common people*—the ordinary people ; the masses ; জন সাধারণ । *Welcome*—greet ; অভ্যর্থনা করা । *Held forward*—i.e., thrust their children towards Joan. *Her white armour*—Joan had an armour made of bright steel. *Who*.....*armour*—Joan was looked upon as an angel or a saint by the common people. They thought it an act of religious merit (পুণ্য)-if only their children could touch her. *Dream*—vision, and not a reality ; স্বপ্ন, বাস্তব নয় । All these glorious events of her past now seemed far-off and unreal like a dream. Perhaps Joan began to feel that if all these were true, then why she was in prison !

*Fall*—disappoint ; নিরাশ করা । *Seemed*.....*now*—i.e., did not come ; আসিল না । *Untrue*—i.e., without faith and self-confidence. *Since*.....*beat*—i.e., since the very beginning of her life ; তাহার জীবনের আরম্ভ হইতে । *This heart*.....*to beat*—i.e., from the very beginning of her life Joan had always been full of self-confidence. *Afraid*—full of fear ; ভীত । *Danger*—peril ; hazard ; বিপদ । *Began to fail*—began to lose self-confidence and courage ; আত্ম-প্রত্যয় ও সাহস হারা হইতে আরম্ভ করিল । *Hum*—low noise ; গুঞ্জনধ্বনি । *A murmuring world*—a world filled with low, indistinct voices. *Witch*—woman practising sorcery ; ডাইনী । Joan was condemned as a witch. *Led out to the fire*—taken to the fire to be burnt alive.

N.B. Note the pathetic irony of the situation. Joan was almost an angel. But her enemies were going to burn her as a witch. *One morning*—It was on the 24th of May, 1431. *Scaffold*—stage or elevated platform for the execution of criminals ; বধস্থল । When a person is condemned to death by burning, a platform is erected with a pole stuck at one end of it. The condemned person is bound fast to the pole, and faggots are piled round him (or her) and set fire to. *One morning*.....*scaffold*—It was at the churchyard of St. Owen that preparations had been made to burn Joan. "She was taken to the square, where was a great scaffolding crowded with prelates and nobles and another scaffold for the preacher Erard and for Jeanne and the priests....." (*Andrew Lang*).

Paragraph 47. *The great Winchester*—Cardinal Henry Beaufort, Bishop of Winchester, was the grand-uncle of King Henry VI of England. He represented the English king in France. He was really the man behind the scene directing Cauchon and the other judges of

Joan: See *Note* under Paragraph 37. *There—i.e.*, on the platform. *Great.....little*—Winchester is called “great” because of his power and influence; Cauchon is called “little” (*i.e.*, mean or base) because he had made himself a tool in the hands of the English for selfish ends.

*Famous*—well known; বিখ্যাত। *Preacher*—religious instructor; ধর্মোপদেশক।

The name of this famous preacher was Guillaume Erard. He was a well-known orator. *Lecture*—instruct by lecture. *Amazing*—wonderful; বিস্ময়কর। *Read*—in the accounts of her life. *Listened*—heard attentively; মনোযোগে শ্রী। *Calmly*—quietly; শান্তভাবে। *Preaching*—religious instruction; ধর্মোপদেশ। N.B. Erard lectured to Joan on her sins. He got the subject of his text from the Twelve Articles of charges framed against Joan.

*Interrupted*—obstructed; broke in upon; বাধা দিলেন; কথায় মাঝখানে কথা বলিলেন। *Defend*—protect; রক্ষা করা। *Insult*—disrespectful speech; অপমানসূচক কথা। *To defend.....preacher*—After abusing Joan, the preacher began to abuse Charles. He called Charles a schismatic and a heretic. Joan silently bore the insults heaped on her, but she could not bear the king of France to be abused. The king had deserted her and left her to die. But that did not matter. Her loyalty to king was unshaken. She at once made a spirited reply. She said, “By my faith, sir! I make bold to say and swear, on pain of death, that he is the most noble Christian of all Christians and the best lover of the faith and the Church”—Mark Twain, *Joan of Arc*.

*Base*—mean; হীন। *Base as base could be—i.e.*, the meanest possible creature; বস্তুতঃ হীন হইতে পারে ততদূর হীন। *Deserted*—abandoned; পরিত্যাগ করিয়াছিল। *Delivered*—saved; রক্ষা করিয়াছিলেন। *Still*—in spite of the shameful way in which the king had treated her. *He was King of France*—Joan thought of Charles not as an individual but as a symbol. He was to her the king of France and must be saved from all dishonour. *Captured*—বৃত্ত হইয়াছেন। *Defending*—protecting; রক্ষা করিতে। *Stood by*—supported; was faithful to; সমর্থন করিলেন; বিশ্বস্ত রহিলেন। *On the scaffold—i.e.*, even at the point of death; বৃহাকালেও। For the meaning of *scaffold* see *Notes* under Paragraph 46. *He*—the king. *Raised no hand—i.e.*, did not make the slightest attempt; সামান্য চেষ্টামাত্রও করিলেন না।

*Charles was base...save her—Expl.* This passage occurs in the story of *Joan of Domremy*. The author here describes the sad contrast between Joan's loyalty and King Charles's treachery. Joan was led to the scaffold to be burnt alive. Then a famous preacher lectured to her on her sins. The preacher also abused King Charles as an enemy of the Church. Joan protested against the preacher's insulting words about the king. Joan's defence of the king was noble yet pathetic. The king was the meanest creature imaginable. Joan had saved him from his enemies and had crowned him king.

She was captured by the enemy, when she was fighting for this very king. The king left her alone in the hands of her enemies. He made no attempt to save Joan. But Joan forgot the inaptitude of the king. She could not bear any dishonour or insult shown to her king. Charles was not a mere individual to her; he was the king of France, the emblem of the national unity of France. It was for the king that she was about to die. And the king had made no attempt to save her from death on the scaffold. Yet even at the point of death she tearlessly supported the king.

N.B. King Charles VII is ungrateful to Joan. But Joan is nobly loyal to the king.

Paragraph 48. *They*—the preacher, the judges and all the others present. *Pressed*—urged; গীড়াগীড়ি করিল; অনির্বন্ধ অনুরোধ করিল। *Submit*—submit (to the Church); বশতা স্বীকার করা। *Did she not etc.*—The questions were so many arguments for appealing to Joan's natural human feelings to make her submit to the Church. *Did...life?*—i.e., As she loved her life she ought to submit and save herself. *Save the fire*—(1) prevent the lighting of the fire, (2) or save herself from being burnt in the fire. *Sweet*—pleasant; মধুর; যত্নসিক্ত। *Liberty*—freedom; বাসিন্দা। *Did.....liberty?*—i.e., As she loved liberty, she ought to submit to the Church and gain back her freedom. The implication was that if she submitted to the Church, she would be set at liberty. N.B. These were false offers to persuade Joan. Cauchon and the English had no intention of releasing or saving Joan. They had a secret plan to put Joan to death (See below). *Trust*—believe; বিশ্বাস করা। *The Church*—i.e., the Catholic Church: (ক্যাথলিক) ধর্মতাজক-প্রতিষ্ঠান। *The voices... crowd*—Many among the crowd were sympathetic to her. *Her heart began to break*—i.e., she began to lose all hope and courage; তাঁহার হৃদয় ভাঙ্গিয়া পড়িতে লাগিল; তিনি তাঁহার আশা ও সাহস হারাইতে লাগিলেন। *For good*—i.e., for the welfare of the country; দেশের মঙ্গলের জন্ত। *Well*—good; ভাল। *It was...it*—It was good that I had done the work. *Refer*—submit for decision; বিচারের ভার অর্পণ করি। *Everything*—all that I have done; আমি যা-কিছু করিয়াছি। *The Pope*—the Pope of Rome who is the supreme head of the Roman Catholic Church; রোমান ক্যাথলিক খ্রীষ্টানদের প্রধান। *I refer.....the Pope*—I submit my case to the judgment of the Pope and the judgment of God. N.B. But the judges turned a deaf ear to her requests. They knew that if the case was referred to the Pope, Joan would be found innocent. To quote Mark Twain, 'The Pope once more! It was very embarrassing. Here was a person who was asked to submit her case to the Church, and who frankly consents—offers to submit it to the very head of it. The worried judges put their heads together and whispered and planned and discussed. Then.....they said the Pope was so far away; and it was not necessary to go to him, any way, because these present judges had sufficient power and authority to deal with the present case, and were in effect 'the Church' to that extent.'

*Too far off*—very far away ; অনেক দূরে। *But.....men*—Cauchon and the other judges and accusers of Joan were clergymen ; and they were not inspired by the love of God but by the spirit of Satan.

**Page 88.** *From Cauchon*—"Bishop Cauchon was one of these ungodly men." *Two sentences*—two alternative judgments or verdicts ; দুইটি রায়। The two verdicts are next given. *Written out*—formally written on paper, to be read out to Joan after her final answer. *Imprisonment*—captivity ; confinement ; কারাবান। *Submitted*—yielded (to the Church) ; বশতা স্বীকার করিলেন। *Imprisonment.....sub-*  
*mitted*—This was one of the two sentences (judgments). If Joan submitted to the Church, she would be allowed to live but she would be imprisoned for life. Note the cruelty of these men. They were determined to punish Joan even if she submitted. *Stake*—post to which person is bound to be burnt alive ; বেঁধে দিতে বাঁধিয়া অপরাধীদেরকে জীবন্ত দগ্ধ করা হয়। *Burning at the stake*—i.e., death by burning ; জীবন্ত পুড়াইয়া মারা। This was the usual punishment for heresy in Europe in the Middle Ages. *Burning at the stake if she did not*—If Joan did not submit to the Church, she would be burnt to death. This was the second sentence (or judgment). *Papers*—in which they had written out a confession to be signed by Joan. *Pressed*—urged ; পীড়াপীড়ি করিল।

*In that last moment*—when death seemed so imminent, Erard said, "You must abjure at once or be burned." *Signed her name*—Joan did not know how to write. An Englishman guided her hand and she signed her name as *Jehanne* and put a cross (X) after it. N.B. The judges here played a shameless trick of forgery. They showed her a paper in which Joan was represented as saying that she would submit to the Church and would wear woman's clothes (not male dress). It was a paper of small size containing about six or eight lines of writing. But when the time for signature came, the priests cleverly took away this paper and brought out in its place a paper of a larger size containing about forty-six lines of writing. In it Joan was shown to have admitted all the baseless charges of murder, blasphemy, lying, sedition, sorcery brought against her and to have sworn never more to return to her heresies. Joan did not notice the deception, and in simple trust signed this paper containing the false confession.

*Gilbert Manchon*—the clerk. See *Notes* under Paragraph 43. *Record*—official account, in writing, of the proceedings ; লিখিত, সরকারী বিবরণ।

*Margin*—border ; edge ; কিনারা ; পাশ। *Put down*—wrote ; লিখিলেন।

*The sentence*—the judgment ; রায়। The judgment or verdict was read out by Cauchon. The sentence offered Joan two alternatives : if she submitted to the Church, she would only be imprisoned for life ; if she did not, she would be burnt to death. The sight of the stake and the fire made her heart quail, and she agreed to submit.

**Grammar, etc.**—*Excitement* (n.) ; *excite* (vb.) ; *excitable*, *exciting* (adj.). *Began*—vb., intrans., nom. 'heart'. *Lecture*—vb., trans., obj. 'Joan', infinitive mood.

বন্দ্যুবাণ—Joan যে এক বৎসর বাঁচিয়া থাকিবেন বলিয়াছিলেন, তাহা শেষ হইতে চলিল ; তাঁহার পার্শ্বিক জীবনের শেষ সপ্তাহ আমিরা উপস্থিত হইল। তিনি শামু-সন্তদিগের ( পর্যায় দিব্য-পুরুষগণের ) শরগুলি শুনিবার অপেক্ষায় রহিলেন, কিন্তু, শরগুলি আসিল না, এবং তাঁহার হৃদয় অবসন্ন হইতে থাকিল।

Domremy গ্রামে তাঁহার বাড়ীর কথা এবং Orleans, Troyes ও Rheims-এর গৌরব-ময় দিনগুলির কথা তিনি (Joan) অবশ্যই ভাবিতেন। রাজসভার মহানায়ক মহিলাগণ বাঁহারী উত্তেজনার আধিক্যে কখনও কখনও খুঁকিয়া পড়িয়া তাঁহার গালে চুমা খাইতেন, তাঁহাদের কথাও তিনি অবশ্যই ভাবিয়া থাকিবেন। তাঁহার (Joan-এর) বিজয়-অভিযানে যে সকল সেনাপতিকে তাঁহার প্রতি এত বিশ্বস্ত বলিয়া মনে হইত, তাঁহাদের কথাও তিনি অবশ্যই ভাবিয়া থাকিবেন। সেই সব সাধারণ লোক যাগরা তাঁহাকে অভ্যর্থনা করিবার কালে আনন্দে কাঁদিয়া ফেলিত এবং সেই সব না যাগরা তাহাদের মতানুগুণকে তাঁহার স্তন বর্শ স্পর্শ করাইবার জন্য সমুখে তুলিয়া ধরিত, তাহাদের সকলের কথাই তিনি অশ্রুসজল নয়নে অবশ্যই ভাবিয়া থাকিবেন। শামু-সন্তদিগের ( পর্যায় দিব্যপুরুষগণের ) শরগুলির জন্য তিনি (Joan) অপেক্ষা করিতে লাগিলেন কিন্তু শরগুলি আসিল না ; তখন এই সমস্ত পূর্ব-স্মৃতিই তাঁহার নিকট স্বপ্ন বলিয়া মনে হইতে লাগিল। এবং তাঁহার হৃদয় যাহা স্পন্দিত হইতে আরম্ভ করা অবধি কখনও আশ্রয়প্রদায় হারায় নাই, এবং বিপদের সমুখে প্রথম উপস্থিত হওয়া অবধি যাহা কখনও ভীত হয় নাই, তাঁহার সেই হৃদয় এখন আশ্রয়প্রদায় ও সাহস হারাইতে আরম্ভ করিল। তিনি যেন পৃথিবীর (লোকের) অক্ষুট কথোপকথনের গুল্লনক্ষনি শুনিতে পাইলেন ; লোকেরা যেন বলিতেছে যে, একজন ভাইনাকে পোড়াইয়া মারিবার জন্য লইয়া যাওয়া হইবে, এবং একদিন প্রাতঃকালে তাহার। তাঁহাকে (Joan-কে) বধনকে লইয়া যেন।

সেখানে বসিয়া ছিলেন প্রবল প্রভাপারিত Winchester এবং নগর্য Cauchon. সেখানে একজন প্রসিদ্ধ ধর্মপ্রচারক Joan-কে ধর্মোপদেশ দিবার জন্য উপস্থিত ছিলেন ; এবং Joan-এর সমক্ষে প্রায় শেষ বিস্ময়কর যে কথা আমরা জানিতে পাই, তাহা হইতেছে এই যে, তিনি সে প্রচারক বহাণয়ের বক্তৃতা স্থিরভাবে শুনিলেন এবং কেবল একবার মাত্র তাহাতে বাধা দিলেন— প্রচারক বহাণয়ের অপমানসূচক কথা হইতে রাজাকে রক্ষা করিবার জন্য। Charles ছিলেন যতদূর হীন হইতে পারে ততদূর হীন ; যদিও Joan তাঁহাকে শত্রুর হস্ত হইতে রক্ষা করিয়া-ছিলেন, তথাপি তিনি Joan-কে পরিত্যাগ করিয়াছিলেন ; কিন্তু তবুও Joan-এর নিকট তিনি ছিলেন ফ্রান্সের রাজা, এবং তাই Joan যে রাজাকে রক্ষা করিতে গিয়া শত্রু দ্বারা ধৃত হইয়াছিলেন, আশ্রয় বধনকে পোড়াইয়া সেই রাজারই পক্ষ সমর্থন করিলেন, যদিও সে রাজা বধনকে হইতে তাঁহাকে (Joan-কে) রক্ষা করিতে তাঁহার হৃদয় উত্তোলিত করিলেন না (অর্থাৎ কোন চেষ্টাই করিলেন না)।

আর একবার তাঁহার। Joan-কে বক্তৃতা স্বীকার করিবার জন্য পীড়াপীড়ি করিলেন। তিনি (Joan) কি তাঁহার জীবনকে ভালবাসেন না ? তিনি কি আশুপ হইতে নিজেকে রক্ষা করিবেন না ? তিনি কি যদুর বাধীনতা ভালবাসেন না ? তিনি কি (ধর্মের প্রতিনিধি) ধর্মযাজক-প্রতিষ্ঠানকে বিশ্বাস করেন না ? জনতার মধ্য হইতে নানা বরে প্রদত্ত আসিতে লাগিল, "Joan, তুমি বলিবে কেন ? Joan, তুমি কি নিজেই রক্ষা করিবে না ?" তাঁহার হৃদয় ভাঙ্গিয়া পড়িতে লাগিল। তিনি চীৎকার করিয়া উত্তর করিলেন, "আমি যাহা কিছু করিয়াছি, ভালর জন্যই করিয়াছি, এক ইহা করা ভালই হইয়াছে।" এবং অবশেষে সময় থাকিতে তিনি চীৎকার করিয়া বলিয়া উঠিলেন,



“আমি সব কিছু বিচার করিবার ভার ভগবান এবং ধর্মগুরু পোপের হাতে ছাড়িয়া দিতেছি।” কিন্তু এই সব লোকের নিকট হইতে—Cauchon-এর নিকট হইতে—ভগবান অতি দূরেই অবস্থান করিতেছিলেন; দুইটি রায় (দণ্ডাজ্ঞা) পূর্বেই লিখিয়া লইয়া Cauchon সেখানে পাড়াইয়া ছিলেন—যদি Joan বশত্যা স্বীকার করেন, তবে তাঁহার শাস্তি হইবে যাবজ্জীবন কারাবাস; আর যদি না করেন, তবে তাঁহাকে আগুনে পোড়াইয়া মারা হইবে। তাঁহার। Joan-কে কাগজপত্র দিয়া সহি করিবার জন্য পীড়াপীড়ি করিতে লাগিলেন, এবং শেষে বহুভেষে Joan তাঁহার নান নহি করিলেন। সরকারী কাগ্যবিবরণী লিখিয়া লইবার ক্ষমতা Gilbert Manchon সেখানে উপস্থিত ছিলেন; এবং লিপিত কাগ্যবিবরণীর কিনারায় তিনি এই কথাগুলি লিখিয়া রাখিলেন: “দণ্ডাজ্ঞা শুনিবার পরে, আগুনের ভয়ে Joan বলিলেন যে, তিনি ধর্মবাহক-প্রতিষ্ঠানের আদেশ নানা করিবেন।”

### Paragraphs 49-55

**Summary**—But Joan was not set at liberty. She was again sent to her prison-cell. Joan had signed one paper. But her judges falsely passed off other papers as having been signed by her. Joan soon discovered the fraud. Her courage returned. She said that she had confessed no guilt. Whatever she had done was done in fear of the fire. Cauchon was very glad to hear Joan's protest. Now there was no escape for Joan. Joan would be burnt alive. One morning Joan was led to the market-place of Rouen. All preparations were complete to burn her. There were the priest-judges and Winchester and Cauchon. There was a pre-her to lecture to Joan. Joan stepped on the platform. Over the platform Cauchon read up a list of the false charges condemning Joan as a liar and a heretic. Joan asked for a cross. The bishops had not brought any with them. An English soldier made a cross by breaking a stick into two and gave it to her. Up to the very last Joan hoped that help would come. She called on St. Michael for help. It was a pathetic scene. Even Winchester was moved and even Cauchon shed tears. The fire was lit. In her last moment, Joan stood firm in her faith in God. She cried out, “My voices were of God.” Soon there was an end of everything. Joan's ashes were thrown into the Seine.

**Paragraph 49.** *Then they sent her etc.*—Joan had expected that after submitting to the Church she would be set at liberty. But that was not to be. She was again sent back to her old prison-cell.

**N.B.** The description given here is slightly inaccurate. Joan did not expect to be free. But she had been assured that she would be “taken from the hands of her English jailers and given over to men of the Church.” This would protect her from the insults of the coarse English soldiers. But she was surprised and horrified when the bishop said coldly, “Take her back to the place whence you brought her!”

**Liberty**—freedom; স্বাধীনতা। **Justice**—i.e., fair treatment. After her submission, she deserved to be taken to a Church prison from English prison. **Captivity**—imprisonment; কারাবাস। From May 24 to 27 Joan remained in the English prison with her legs in irons. **Watchmen**—guards; প্রহরীগণ। **Spies**—persons keeping secret watch on her movements; শুশ্রূষক; গোয়েন্দা।

*Put above.....signed—i.e.*, passed off other papers as having been signed by Joan. See *Notes* under Paragraph 48 for details of the trick played upon the poor girl by her judges. *Lie*—falsehood ; মিথ্যা । *Her name—i.e.*, Joan's signature. *Forged*—fabricated ; জাল করিয়াছিল । *Confession*—acknowledgment of offence ; দোষ স্বীকার । N.B. This was formally known as the Abjuration of Joan. This was the forgery committed by the judges. They placed this confession above Joan's signature. It was "a document of some five hundred words in some forty-six lines of small close print. In this...she is made to express penitence for mendaciously forging the revelations of her Saints, for making superstitious divinations, for blaspheming God and the Saints, for indecently wearing man's dress, contrary to the honour of her sex, for despising God and His sacraments, for adoring and invoking evil spirits, for being seditious. She makes a long apology, and an oath of obedience to St Peter, the Pope—and Cauchon; and she swears that she will never return to her errors"—*Andrew Lang*.

Paragraph 50. *Found them out*—discovered their fraud ; তাহাদের প্রতারণা ধরিয়া ফেলিলেন । *Anew*—again ; afresh ; পুনরাশ ; নূতন করিয়া । *Scorned*—held in extreme contempt ; অবজ্ঞা করিলেন । *Their lies—i.e.*, the lying confession forged by them ; তাহাদের জাল-করা মিথ্যা স্বীকারোক্তি । *Her name—i.e.*, her signature ; তাহার স্বাক্ষর । *Confessed*—acknowledged ; স্বীকার করিয়াছেন । *Guilt*—offence ; দোষ । *She had confessed no guilt*—She had not confessed that she had been guilty of the sins charged against her in the forged confession. *All she had done—i.e.*, she had simply submitted to the authority of the Church. She had signed only to this effect. And this, too, she had done under the threat of being burnt to death. *In fear of the fire*—fearing to be burnt in fire.

Paragraph 51. *Laughed*—with joy. *Heard it*—heard the answer of Joan. *It was.....heard it*—N.B. The text gives a wrong impression about Joan's relapse. In fact the whole question centred on her resuming male dress. This was a serious offence according to a very ancient church-law. Cauchon had already decided to catch Joan in this manner ; he had compelled Joan to remain in an English prison instead of in a Church prison. When Joan saw the trick, she boldly protested and even withdrew her submission to the Church. The wearing of male dress and her firm replies withdrawing her submission to the Church were eagerly welcomed by Cauchon. *For wearing male dress again and for disobedience to the Church Joan would be burnt to death.*

N.B. During her campaigns as well as in prison Joan had been wearing male dress. That was done for the safety of her honour. In submitting to the church Joan promised to give up male dress and wear female dress.

The priests promised to remove Joan to a prison of the church. But they broke the promise. Joan had plainly told that it was unsafe for her to wear woman's dress so long as she was kept in charge of the English soldiers. The entire blame for Joan's taking over a male dress again rested on Cauchon and the English. Cauchon had no intention to save

Joan from fire. Nor had he any power. The English were threatening him. They addressed him thus : "Priest, you do not earn the king's money". Cauchon deliberately kept Joan confined in the English prison. On the morning of the 27th May, one of the English guards took away her female dress and gave her male dress to wear. She refused at first. But she was compelled to wear it by reason of sheer necessity. It should be remembered that Joan had been in chains all the while. So if her guards compelled her, she could not at her own will change her dress. But this was exactly the thing which Cauchon wanted. On hearing that Joan had resumed male dress, he laughed to please the English Earl of Warwick and joyfully said, 'She is caught'. The wearing of male dress by a woman was considered an offence by the Church and Joan was said to have relapsed into sin.

*Make good cheer*—i.e., rejoice আনন্দ করা। *The thing is done*—i.e., our purpose is fulfilled ; আমাদের উদ্দেশ্য পূর্ণ হইয়াছে। *Glee*—joy ; mirth ; স্বানন্দ।

*Courtyard*—of the castle of Rouen. *Full of Englishmen*—N.B. "In the court of the castle we found the Earl of Warwick and fifty English waiting, impatient for news. As soon as Cauchon saw them he shouted—*laughing*—think of a man destroying a friendless poor girl and then having the heart to laugh at it :

'*Make yourselves comfortable—it's all over with her*'" (Mark Twain, *Joan of Arc*.)

*Followed*—came after ; অনুসরণ করিলেন। *He.....die*—Note the sad contrast : Cauchon was laughing and Joan was to die. N.B. It must not be supposed that Joan was to die immediately. Joan was to die two days later—on the 30th of May.

**Paragraph 52.** *They*—Joan's judges—Cauchon and the rest. *Came to her*—visited Joan in her cell. *In the morning*—It was the morning of the 29th of May. N.B. On the 29th May the last trial of Joan was held. It was a public trial. It condemned Joan as a relapsed heretic and decided to hand her over to the secular judge. The secular judge would hand her over to the executioner and she would be burnt alive.

*Again.....fire*—That was on the 30th of May. Early in the morning two priests were sent to Joan to prepare her for death. They told her that she was to die that day by fire. At this she sprang wildly to her feet and cried out in protest. Some of her pathetic words of protest have been given in this paragraph.

*Her heart failed*—she lost all courage ; তিনি সমস্ত সাহস হারাইলেন। *Thought of the fire*—thought that she would be burned alive in fire.

*Corrupted*—defiled ; অপবিত্রীকৃত। *My body.....not corrupted*—N.B. She was a maid entirely devoted to God. *Rather*—preferably ; বরং।

*Be beheaded*—i.e., have the head cut off ; শিরচ্ছেদীকৃত। *Cart*—Joan was conveyed from her prison in a cart to the place of execution. It was the custom to carry condemned criminals in a cart. *Rumbled*—moved along with a heavy sound. *Old market-place*—the place where in old times the market used to be held ; পুরেরে বৈখানে বাজার বসিত। *Eight hundred.....*  
*Rouen*—"At nine she was dressed in women's clothes and placed on a

car with Friar Martin Ladvenu on one side of her and.....Massieu on the other Isambart, the Augustine monk, who had already displayed so much charity and courage would not quit her.....she passed along through the trembling crowd, *guarded by eight hundred Englishmen armed with lances and swords*"—*Historians' History of the World*.

*Powers of the universe*—i.e., powers ruling the universe, e.g., God and His saints ; যে শক্তিসমূহ বিশ্বকে পরিচালিত করিতেছে ; স্বয়ং ভগবান ও তাহার দিব্যপুরুষগণ । *Intervene*—interfere ; come between ; হস্তক্ষেপ করা ; ব্যাঘাতী হওয়া । *It seemed.....intervene*—i.e., Joan firmly believed that God would at last come to her help. Even in her last moment, she earnestly believed that the saints would rescue her. *Platform*—elevated stage ; বক্ষ । *Watch*—observe ; দেখা । *Pulpit*—raised and enclosed stand from which a preacher delivers sermons ধর্মোপদেশক পুরোহিতের উচ্চ আসন । *Preacher*—religious instructor ; ধর্মোপদেশক । The name of this preacher was Nicholas Midi. *Lecture*—give religious instruction ; admonish ; ধর্মোপদেশ দেওয়া ; ভিতরকার করা । N.B. The arrangements made to burn Joan were similar to those made on the 24th of May at the churchyard of St. Ouen. See *Notes* on Paragraph 46.

*Over the platform*—Above the platform an inscription was hung. On this inscription the base charges against Joan were written. *Lying*—false ; মিথ্যা । *Thought long over*—i.e., determined after much thought ; অনেক ভাবিয়া চিন্তিয়া স্থির করিয়াছিল ।

Paragraph 53. *Jeanne*—That is the French form of Joan. *Called the Maid*—known as the Maid ; কুমারী বলিয়া পরিচিত । *Liar*—one who tells lies ; মিথ্যাবাদিনী । *Abuser*—deceiver ; প্রভারক । *Abuser of the People*—one who has systematically deceived the common people. *Soothsayer*—foreteller ; diviner ; ভবিষ্যৎবক্তা । According to mediaeval beliefs one who could foretell the future, was supposed to be an agent of Satan. *Blasphemer*—one who speaks impiously of God ; দেবরিন্দুক । *Pernicious*—mischievous ; অনিষ্টকারী ; ছুইবুজি । *Superstitious*—believer in superstitions like omens, divinations, sorceries, etc. ; কুম্ভারাদ্বারা । *Idolatrous*—i.e., given to worship of idols ; মূর্তিপূজক । Christianity condemns the worship of idols.

Page 89. *Dissolute*—licentious ; of loose morals ; দুর্বৃত্তিপরাশরণ । *Invoker of Devils*—one who calls up evil spirits ; অগ্নিদেবতা-আহ্বানকারী । N.B. The judges were of opinion that the "voices" of Joan were evil spirits. The University of Paris had declared that her saints and angels were no other than the devils, Belial, Satan and Behemoth. *Apostate*—renegade ; one who abandons one's religion ; স্বধর্মত্যাগিনী । *Schismatic*—one inclined to create division in the Church ; প্রতিষ্ঠিত ধর্মমতে বিভেদসংঘটনকারিণী । This was because Joan believed in direct inspiration from God. The Church was unanimous that such direct contact with God (and without the intervention of the Church) was not possible. So Joan

was destroying the unity of the Church. *Heretic*—holder of an unorthodox opinion in religion ; প্রচলিত ধর্মমতভাঙ্গিনী । N.B. *Apostate*, *Schismatic* and *Heretic*—refer to almost the same offence. The chief charge of the clergymen against Joan was that she did not believe in the accepted doctrines of the Church.

**Paragraph 54.** *These people*—her judges and the clergymen. *Those who knew*—namely, the king, the generals, etc. *What she was*—what she really was ; তিনি সত্য সত্যই শাহা ছিলেন । *Messenger of God*—i.e., bearer of God's message to the people of France ; ভগবানের দূত । *Said nothing*—kept quiet ; চুপ করিয়া রহিল । N.B. King Charles VII, his generals and ministers made no attempt to save Joan. They did not even protest against the false charges made against their saviour, Joan.

*That was what.....said nothing*—**Expl.** This passage occurs in the story of *Joan of Domremy*. Joan was condemned to death. She was led to the fire. Over the platform the charges against her were written. In this writing she was called a liar, a deceiver of the common people, blasphemer of God, an invoker of evil spirits and many other ill names. But these were all baseless lies invented by her enemies. King Charles VII, his generals and ministers had been saved by Joan ; they knew that she was the purest girl in France. She was the bearer of God's message on earth and had come to deliver France. But the king and his generals and ministers were all silent now. They made no attempt to save Joan. They did not even protest against the false charges brought against Joan.

*Stepped on*—ascended ; আরোহণ করিলেন । *Asked for*—wanted ; চাহিলেন । *Cross*—As Jesus Christ died on the cross, the cross is a holy symbol of spiritual salvation to Christians. Joan wanted to have a cross with her in her last moments. *Had not.....with them*—The bishops were going to do a most unchristian act ; they were going to kill Joan, the messenger of God ; and so they dared not bring with them a cross, the holy symbol of Christianity. *It is good to think etc.* Arthur Mee is an Englishman and he is pleased to think that an English soldier supplied Joan with a cross. *Standing by*—standing near. *That dread hour*—that dreadful time, i.e., the time of death ; সেই ভয়ঙ্কর সময়ে, অর্থাৎ মৃত্যুর সময়ে । *Emblem*—symbol ; প্রতীক । *The only hope she had*—i.e., the hope of salvation ; আত্মার মুক্তির আশা ।

*It is good to think.....the only hope she had*—**Expl.** This passage is from Arthur Mee's *Joan of Domremy*. Arthur Mee is an Englishman and he is glad that an Englishman supplied Joan with a cross during her last moments. Joan ascended the platform where she was to be burnt alive, and she asked for a cross. The French bishops who had unjustly condemned her to death were conscience-stricken. They had not the courage to bring a cross for Joan.

Joan was a French patriot and had fought against the English invaders. But an English soldier present had a good heart and he broke a stick into two and made a sort of cross for Joan. He gave this cross to Joan. Joan was going to die. The king of France, his generals and ministers saved by her had done nothing to save her. All her earthly hopes had failed. Her only remaining hope was that of salvation—she hoped that Christ would give her eternal life in Heaven. Joan was a very pious Christian. She looked upon the cross as the symbol of her salvation. And in the fearful hour of death, this English soldier gave Joan a cross, the symbol of her only hope now. Arthur Mee suggests that all Englishmen will rejoice and feel proud that an English soldier had the goodness of heart to make a sort of cross and give it to Joan. Frenchmen, her own countrymen, had all forsaken Joan; but this Englishman was different.

*To the last*—up to the very last ; শেষ পর্যন্ত। *Her thoughts went back to—i.e.*, she thought of. *St. Michael in the windows*—the figure of St. Michael painted on the window-panes. See Paragraph 7 and *Votes*. *The depths of her heart—i.e.*, the very bottom of her heart ; ভাঁহার অন্তরের অন্তঃস্থল। *'St. Michael.....Help'* !—Twenty years after Joan's martyrdom, Brother Isambart who had been present near Joan at the time of her death deposed thus : "We heard her in the fire invoking her saints and her archangel ; she repeated the Saviour's name." *It—i.e.*, the cry of Joan. *Break*—ভাঙ্গিয়া দেওয়া। *Winchester—i.e.*, the great English Bishop of Winchester. See *Notes* under Paragraph 47. *It was.....wept* "the emotion spread from man to man, and none present could restrain their feelings, the bishop of Beauvais wept, the bishop of Boulogne sobbed, and at last the English themselves shed tears and Baufort as well as the rest."—*Historians' History of the World*

Paragraph 55. *Pass it over*—hurry over the scene of Joan's death and omit other details. N.B. Arthur Mee wants to omit details as it is a very tragic scene. *Lit*—lighted up ; প্রজ্জ্বলিত হইল। *For ever*—for all time ; চিরদিনের জন্য। *A world.....pride*—The world will be always proud of Joan's glorious deeds of war and statesmanship. *Failed*—been filled with despair ; নৈরাশ্রে পূর্ণ হইয়াছিল। *All this*—namely, that she was going to leave this world which would always be proud of her glorious deeds. *Lifted up*—raised up, *i.e.*, filled with hope and courage ; উন্নীত, অর্থাৎ আশা ও সাহসে পূর্ণ। *Powers beyond this world—i.e.*, spiritual powers ; heavenly powers ; আধ্যাত্মিক বা ঐশ্বরিক শক্তি সমূহ। *The voices*—of angels and saints. *In the fire*—the angels and saints seemed to speak to her in the fire and her courage returned. *My voices—i.e.*, voices that I heard *Were of God*—came from God. *Deceived*—cheated ; প্রভারণা করিয়াছিল। *'They...me'*—the voices had failed her formerly ; but they came again. "To

the end she maintained that her voices were from God, and all that she had done was by God's command, nor did she believe that her voices had deceived her"—*Andrew Lang*.

*She heard...deceived me—Expl.* This passage occurs in the story of *Joan of Dumremy*. These are Joan's last words declaring her firm faith in God and in the voices of the saints heard by her. Joan was condemned to death by burning. Throughout her brief life she had received inspiration from divine powers. The voices of saints had guided her actions. But in the last week of her life these voices failed her. She expected that the saints would come to her help. But she heard nothing from them. She was sadly discouraged. But, at the last moment, when the fire was lit up 'around her, she heard the voices again. They spoke to her in the fire. Her hope and courage came back again. She cried out that the voices of her saints had returned. These voices of saints and angels had their inspiration from God. They had not played false with her. Thus even in the last hour of death, Joan remained firm in her faith in God and His saints.

*Brave*—The author speaks here ironically. *Brave Bishop of Winchester*—The Bishop was an Englishman and he was afraid of the French national sentiment that would idolize the ashes of Joan or the ashes might be made use of for witchcraft and sorcery. The author sarcastically calls him "brave". The "brave" bishop was really afraid. NB. There is a story that the heart of Joan would not burn. It was thrown into the river with her ashes. *The Seine*—a famous river in France. Rouen and Paris are situated on it. It flows into the English Channel.

*Grammar, etc.—Forge (vb.) ; forgery (n.). Cheer—noun, obj. to trans. vb. 'make'. Corrupt (vb.) ; corruption (n.) ; corruptible (adj.). Intervene (vb.) ; intervention (n.). Blasphemer (n.) ; blaspheme (vb.) ; blasphemous (adj.) ; blasphemy (n.). Deceive (vb.) ; deception (n.) ; deceptive (adj.).*

বদাম্যাস—তখন তাঁহার ভাহাকে (Joan-কে) মুক্তিদান করিলেন না, আয়বিতারের ব্যবস্থা করিলেন না—পুনরায় তাঁহার কারাবাসে, পুনরায় পূর্বেরকার প্রহরী ও গুপ্তচরগণের দখলে পাঠাইলেন ; এবং Joan যে সব কাগজ সহ করেন নাই, তাঁহার স্বাক্ষরিত বলিয়া সেই সব কাগজ চালাইয়া দিলেন। এই বিশপগণ Joan-এর নামে মিথ্যাকথা চালাইয়া দিলেন ; এই বিচারকগণ একটা মিথ্যা স্বীকারোক্তি জাল করিলেন।

Joan তাঁহাদের প্রতারণা ধরিয়া ফেলিলেন এবং তাঁহার সমস্ত সাহস পুনরায় ফিরিয়া আসিল। তিনি তাঁহাদের সকলের প্রতি ঘৃণা প্রকাশ করিলেন। তাঁহার স্বাক্ষরের উপর তাঁহাদের মিথ্যা কথা কিছুতেই থাকিতে দিবে ন। তিনি তাঁহাদিগকে বলিলেন, তিনি কোন শেষ স্বীকারই করেন নাই ; তিনি যাহা কিছু করিয়াছেন, আশুনের ভয়ে করিয়াছেন।

তাঁহার ঠিক ইহাই চাহিতেছিলেন। Cauchon যখন ইহা শুনিলেন, তখন তিনি আনন্দে হাসিতে লাগিলেন। প্রাসঙ্গে সমবেত ইংরাজদের নিকট তিনি আনন্দে টাংকার করিয়া বলিলেন, "আনন্দ কর, কাহা হাশিল হইয়াছে।" Joan তাঁহাকে অহুসরণ করিলেন—তিনি (Cauchon) বাইলেন আনন্দ করিতে (হাসিতে), আর Joan গাইলেন মরিতে।

তাহার সকাল বেলায় Joan-এর কাছে আসিলেন, এবং পুনরায় আশ্বনের কথা ভাবিয়া তাহার (Joan-এর) হৃদয় অবসর হইল। Joan বলিয়া উঠিলেন, “আমার সেহ, বাহা কখনও অশবিত্র হয় নাই, আজ কি তাহা আশ্বনে পুড়িয়া ছাই হইবে? হায়, আশ্বনে পোড়াইয়া নারায় চাইতে আমার মাথা যদি সাত বার কাটিয়া ফেলা হয় তাহাও বরং ভাল।” আটপত ইংরাজ সৈন্য তাহার গাড়ী অনুসরণ করিয়া চলিল; স্তম্ভগড়ীর শব্দে গাড়ী Rouen-এর পুরাতন বাজারের দিকে অগ্রসর হইতে লাগিল; Joan-এর নিকট ইহা অসম্ভব বলিয়া বোধ হইল যে, বিশ্বের ঐশ্বরিক শক্তিসমূহ (অর্থাৎ স্বয়ং ভগবান) তাহার পক্ষ নহিয়া হস্তক্ষেপ করিবেন না। তিনি চীৎকার করিয়া বলিয়া উঠিলেন, “Rouen! Rouen! আমাকে কি এইখানে নরিতে হইবে?” তাহার বধনক্ষে পৌছিল, দেখানে বিশপদের ভ্রাতা চেয়ার ও বেঞ্চি নাজান ছিল—তাহার Joan-এর পুড়িয়া মরা দেখিবেন; আর ছিল ধর্মোপদেশকের ভ্রাতা উচ্চ আসন, যেখান হইতে তিনি Joan-কে ধর্মোপদেশ দিবেন। বধনস্থের উপরে তাহার নিম্নলিখিত নিখা কণাগুলি লিখিয়া রাখিয়াছিলেন; Winchester ও Cauchon অবশ্যই অনেক ভাবিয়া চিন্তিয়া কণাগুলি হ্রিক করিয়াছিলেন :

কুমারী বলিয়া পরিচিতা Jeanne নিখাবাদিনী, জনগণকে প্রতারণাকারিণী, ভবিষ্যদ্বাদিনী, ঐশ্বরানন্দুক, দুইচরিত্রা, কুসংস্কারপূর্ণা, মূর্ত্তিমূলক, নিষ্ঠুরা, দুর্নীতিপরায়ণা, অপমেবতার আহ্বানকারিণী, স্বপ্নভ্রান্তাগিনী, ধর্মভেদসংঘটনকারিণী, ধর্মভ্রোহিণী।

এই লোকগুলি Joan সম্বন্ধে এই সব কথা বলিল; কিন্তু Joan ছিলেন এই পৃথিবীতে ভগবানের দূত; এই সত্য তাহার জ্ঞানিত, তাহার আজ চূপ করিয়া রহিল। Joan বধনস্থের উপর উঠিলেন এবং একটি জুশ চাহিলেন; কিন্তু এই বিশপগণ সাহস করিয়া সম্মুখে কোন জুশ আনেন নাই। কাছে একজন ইংরাজসৈন্য ঘাঁড়াইয়া ছিল; ইহা ভাবিতে তাঁন লাগে যে, সে একখানি কাঠি দুই টুকরা করিয়া ভাবিয়া তাড়াতাড়ি একটি জুশ তৈয়ারী করিল; ইহা ভাবিতে তাঁন লাগে যে, একজন ইংরাজ সেই ভয়ঙ্কর সময়ে (অর্থাৎ মৃত্যুর প্রান্তালে) Joan-এর একমাত্র আশার (অর্থাৎ পারলৌকিক মুক্তির আশার) প্রতীকরূপ একটি জুশ Joan-কে দিল। শেষ পর্যন্ত Joan-এর বিশ্বাস ছিল যে, সাহায্য আসিবে। আনন্দের প্রায় নিশ্চয় করিয়া বলিতে পারি যে, এই সময় তাহার মনে তাহার গ্রাম Domremy-র স্মৃতি গির্জার কথা উদ্ভিত হইয়াছিল; এই গির্জার জানালায় তিনি প্রথমে সেন্ট মাইকেলের চিত্র দেখিয়াছিলেন; তাহার হৃদয়ের অন্তরঙ্গ হইতে তিনি চীৎকার করিয়া বলিয়া উঠিলেন, St. Michael! St. Michael! St. Michael! সাহায্য করুন!” এই দৃশ্বে Winchester-এর বিশপের হৃদয় ভাবিয়া গেল, এবং এমন কি Cauchon পর্যন্ত কাঁদিয়া ফেলিলেন।

এই প্রসঙ্গ আমরা তাড়াতাড়ি শেষ করিয়া দিই। আশ্বন জ্বলান হইল। চোখের জ্বলে মধ্য দিয়া Joan শেষ বার এই পৃথিবীর দিকে তাকাইলেন—যে পৃথিবীকে তিনি চিরজ্বনের রক্ত গৌরব ও গর্বে পূর্ণ করিয়া দিয়াছিলেন; এবং তাহার যে হৃদয় এই মৃত্যুর কথা ভাবিয়া নিরুৎসাহিত হইয়াছিল, সেই হৃদয় পুনরায় অপার্থিব ঐশ্বরিক শক্তি দ্বারা উৎসাহিত হইয়া উঠিল। আশ্বনের মধ্যে তিনি পুনরায় সাধু-সন্তদিগের (স্বর্গীয় নিষাপুরুষগণের) স্বর শুনিতে পাইলেন। তিনি চীৎকার করিয়া বলিয়া উঠিলেন, “আমি যে সব স্বর জীবনে শুনিতে পাইয়াছি, সেগুলি ঈশ্বরের নিকট হইতেই আসিয়াছিল; তাহার আমার নুসে প্রতারণা করে নাই।” ইহাই Joan-এর শেষ কথা; তাহার পরে Winchester-এর বীর (এখানে ভয়ে কাতর) বিশপ তাহার (Joan-এর) সম্মুখদেশে Seine নদীতে ফেলিয়া দিলেন।



Paragraphs 56-57

**Summary**—Joan's heroic death made a deep impression on all. The executioner prayed for forgiveness. An Englishman who had sworn to throw a bundle of wood into the fire was seized with fear. A priest cried out in agony of heart. A secretary of the English king exclaimed that they had burnt a saint. Gilbert Manchon wept bitterly and prayed for Joan. But King Charles did nothing at the time. Twenty years later, however, for the sake of his own dignity (people said that he had received his crown from Joan, a witch) he arranged a retrial of Joan's case. Joan was found innocent and declared great. The martyrdom of Joan was like that of Jesus Christ Himself.

**Paragraph 56. Executioner**—one who inflicts capital punishment ; *দণ্ডদাতা ; হত্যক*। **Sought out**—searched out ; *খুঁজিয়া বাহির করিল*। **Confessor**—a priest who hears confessions and grants pardon for sin ; *ঐ শ্রদ্ধাবাজক পাপকাহিনী শ্রবণ করেন এবং পাপ ক্ষমা করেন*। **Forgiven**—"The execution went that evening in utter dismay to Brother Isambart and confessed but could not believe that God would ever forgive him."

—*Historians' History of the World.*

**N.B.** Among Roman Catholic Christians, certain priests are authorized by the Pope to hear confessions and grant pardon. The executioner searched out such a priest (confessor), confessed that he had committed a great sin in burning Joan and begged to be pardoned. **Sworn**—promised on oath ; *শপথ করিয়াছিল*। **Faggot**—bundle of firewood ; *হালানী কাঠের খঁড়ি*। **The flames**—of fire burning Joan. **N.B.** This Englishman strongly disliked Joan and wanted to add a faggot to the flames burning her. **Approached**—went near ; *কাছে গেল*। **Would that**—I wish that. 'Would that.....woman is !' The priest felt that Joan was a saintly person and her soul would go back to heaven after death. So he said that he wished that his soul also should go to the place (*i.e.*, heaven) where Joan's soul had gone. **N.B.** The priest's remark showed that even at the time of Joan's death there were many men who believed her to be a holy girl. **Secretaries**—ministers in charge of Government Departments ; *সরকারী দপ্তরখানার ভারপ্রাপ্ত সচিবগণ*। **The scene**—the place where Joan was being burnt. **Agitation**—mental disturbance ; *মানসিক উত্তেজনা*। **Exclaiming**—crying out ; *চীৎকার করিয়া*। **Lost**—ruined ; destroyed ; *সর্বনাশগ্রস্ত*। **We.....saint**—Joan whom we have burnt is not a witch but a saint.

**As for**—so far as concerns ; *সংক্ষেপে ; বিষয়ে*। **Charles the Base**—*i.e.*, Charles VII, king of France, who was basely ungrateful to Joan. **Amused himself**—was making himself merry ; *হাস্তি করিতেছিলেন*। **Did nothing**—to save her, or did not even express sorrow and repentance. **Twenty years after**—Strictly speaking, it was twenty-five years after in 1455 that Joan was retried and found innocent. The enquiry began in 1450 and the final decision was published in 1456. **They**—the English. **Taunted**—mocked ; *বিদ্রূপ করিল*। **Receiving**—getting. **Witch**—namely,

**Joan.** *They.....witch*—It was through the efforts of Joan that Charles was crowned king at Rheims. In 1453 the English were finally expelled out of France, and Charles became the king of all France. But now the English began to taunt Charles that he had got his kingdom from one who had been declared a witch by the priests. The king felt insulted and so decided to save his dignity by restoring Joan's good name. He had Joan tried again. She was declared innocent. This is known as the *Rehabilitation of Joan*. *Tried*—judged. *Innocent*—not guilty; নির্দোষ। *Declared*—announced publicly; pronounced; ঘোষণা করিলেন। *Save*—protect; রক্ষা করা। *Dignity*—honour, সম্মান। *To save his dignity*—Charles ordered the retrial of Joan, not for Joan's sake but for his own sake. He was not interested really in restoring Joan's honour and reputation though she had crowned him and had given him his throne. Charles was anxious to save his dignity by proving that Joan was not a witch and so he had not received his throne from a witch. *Such.....he*—such a mean person as Charles. The author speaks sarcastically of Charles's sense of dignity. The suggestion is that he had no dignity—no sense of honour or self-respect. If he had, he would have tried to save Joan when she was alive.

**N.B.** Several years after the English had been driven from France, Charles decided to restore Joan's honour. The Pope appointed a court of revision presided over by the Archbishop of Rheims. After going through evidences, the court declared the Twelve Articles of Joan's condemnation false, calumnious, and full of fraud. "They declared the trial iniquitous—that Joan had been judged by her enemies" (*Historians' History of the World*). Joan was rehabilitated in 1455. Orleans raised a statue in her honour; Rouen prayed in repentance.

**N.B.** The Rehabilitation of Joan has been thus described by Mark Twain—"Now that the English had been finally expelled from the country, they were beginning to call attention to the fact that this king (Charles VII) had gotten his crown by the hands of a person proven by the priests to have been in league with Satan and burnt for it by them as a sorceress—therefore, of what value or authority was such a kingship as that? of no value at all; no nation could afford to allow such a king to remain on the throne. It was high time to stir, now, and the king did it. That is how Charles VII came to be smitten with anxiety to have justice done to the memory of his benefactress."

**Page 90.** *Gilbert Manchon*—the clerk wrote down the records of Joan's trial. *So much*—as he did for Joan. *Anything.....himself*—i.e., any incident of his personal life; তাহার ব্যক্তিগত জীবনের কোন ঘটনা। *Never wept.....himself*—Manchon was overwhelmed with grief for Joan. Men are generally selfish. They weep more for their own personal sorrows and wrongs. But Manchon wept much more for Joan than he had wept for any personal grief in his life.

*Recover*—get back; ফিরিয়া পাওয়া। *Calm*—mental composure; মানসিক স্থিতি। *Received*—got; পাইয়াছিল। *Making the record*—writing the official proceedings of the trial. *Book of prayers*—book containing common forms of prayer; আর্থনা-পুস্তক। It must have been a book of prayer used in Roman Catholic Churches.

**Paragraph 57.** *That—i.e.*, the story narrated above. *One who dies' at Rouen—i.e.*, Joan of Arc. *One—i.e.*, Jesus Christ. *Once—* formerly; more than nineteen hundred years ago; পূর্বে; উনিশ শত বৎসরেরও আগে; *Calvary*—the name of the exact spot in Jerusalem where Jesus Christ was crucified. See also *Notes* under Paragraph 32.

N.B. Note that Joan is here compared to Jesus Christ. The author has already compared in *Paragraph 32* the saviour of France to the saviour of humanity.

**This is the story.....Calvary—Expl.** This is Arthur Mee's concluding sentence in his story of *Joan of Domremy*. He has given a sketch of the life and death of Joan. And he has compared Joan's death of Rouen with Christ's death on Mount Calvary. Joan was holy, she was inspired by God. She saved France, its king and people. She was betrayed by Frenchmen and Frenchmen condemned her to death and burnt her alive. Christ was very holy. He was the Son of God. He came on earth to save mankind. He was betrayed by one of his own disciples and men condemned him to death and crucified him on Calvary. Joan, the saviour of France, was cruelly put to death at Rouen—as Christ, the Saviour of mankind, was cruelly put to death at Calvary. Joan suffered like Jesus. Joan died bravely like Jesus.

[Add a note on *Calvary*.]

**Grammar, etc.—***Agitation* (n.); *agitate* (vb.). *Exclaim* (vb.) *exclamation* (n.).

বসাবুবা—জ্ঞান তাহার পাপ খোঁকার করিবার ক্ষমতা ও পাপ হইতে মুক্তির ক্ষমতা একজন প্রদোষিত খৃষ্টিয় নইল এবং কক্ষা প্রার্থনা করিল। একজন ইংরাজ আডনে এক আঁটি ছালানী কাঠ দিবে শপথ করিয়াছিল; সে আনিকটা বস্ত্রের হইয়া ভয়ে চৌড়াইয়া পলাইয়া গেল। আডনের সম্মুখে চৌড়াইয়া একজন বর্ষব্যয়ক চীৎকার করিয়া উঠিলেন, “এ ছীলোকটির আঁটা যেখানে গেল, আমি ইচ্ছা করি যে, আমার আঁটাও সেখানে মাড়ক (অর্থাৎ এ ছীলোকটির আঁটা বর্ণে গিয়াছে, আমার আঁটাও যদি সেখানে বাইতে পারিত।)। ইংলণ্ডের রাজার একজন বর্ষব্যয়ক অত্যন্ত উত্তেজিতভাবে সেই স্থান পরিভ্রমণ করিবার সময় বলিতে লাগিলেন, “আমাদের সর্বনাশ হইবে; আমরা একজন দ্বন্দ্বপ্রেরিতাকে চৌড়াইয়া নারিলাম।” আর হীনমনা রাজা Charles, তিনি কিছুই করিলেন না; Joan যখন পুড়িয়া মরিতেছিলেন, তিনি তখন ক্ষতি করিতেছিলেন। কিন্তু বিশ বৎসর পরে লোকে যখন তাঁহাকে বিজ্ঞপ্ত করিতে লাগিল যে, তিনি (রাজা Charles) একজন ডাইনির নিকট হইতে তাঁহার সিংহাসন পাইয়াছেন, তিনি পুনরায় Joan-এর বিচার করাইলেন ও তাঁহাকে নির্দোষী সাব্যস্ত করিয়া একজন মহীয়সী মহিলা বলিয়া ঘোষণা করিলেন; তিনি এই সব করিলেন তাঁহার নিজের মধ্যকার রক্ত—তাঁহার মত লোকের আবার সর্বাঙ্গ। কিন্তু Gilbert Manchon-এর কথা বলিতে গেলে বলিতে হয় যে, তাঁহার নিজের ব্যক্তিগত জীবনের কোন ঘটনার জন্য তিনি কখনও এত কাঁপেন নাই এবং একনাস পক্ষান্ত তিনি তাঁহার মনের হৈরা ফিরিয়া পান নাই; এবং তারপরে সরকারী বিবরণী লিখিবার জন্য তিনি যে ছীলোক পাইয়াছিলেন, তাহা বিরাট একখানি আঁখানী-পুতক কিনিলেন—উদ্দেশ্য Joan-এর জন্য প্রার্থনা করা।

একদা Calvary-তে বিনি (বিশুদ্ধিত) মরিয়াছিলেন, তাঁহারই মত Rouen-এ বিনি (Joan) মরিলেন, ইহাই তাঁহার (Joan-এর) জীবনকাহিনী।

### Questions and Answers

Q. 1. Narrate briefly the story of "Joan of Domremy"

Or,

(a) "*That is the story of one who died at Rouen as One once died on Calvary.*"—Narrate briefly the story referred to here.

(b) *Who died on Calvary? What is the analogy between the two stories?*

Ans.

### The Story of Joan

Joan was born more than 500 years ago in the village of Domremy in France. The condition of France was at that time very unhappy. There were two political parties—the Burgundians and the Armagnacs—in France, fighting with each other. Half of France had been conquered by the English and one of the French parties joined the English. The French king was mad. His son, the Dauphin Charles, was a weak coward. France, disunited and leaderless, was unable to resist her English enemies.

*Joan's visions*—In her childhood Joan heard of the sad stories of the war and her heart bled for France. She loved France with her churches and cathedrals, her heroes and saints. She saw visions of saints and heard their voices. These voices told her that she was to save France. She was to go to the Dauphin and crown him king at Rheims.

*Joan at Dauphin's court*—Joan was a village girl of sixteen. She set out to do her God-appointed task. She overcame many obstacles, put on male dress and journeyed to the Dauphin's court at Chinon. The Dauphin was a worthless creature. He was a fool and a fop. His court was the most contemptible in Europe. The Dauphin finally agreed to make use of Joan. Orleans was at that time besieged by the English. Joan was given the task of driving the English away from Orleans.

*Joan defeats the English at Orleans*—Joan armed herself with a sword and a banner of white and gold having the portrait of Christ on it. She put herself at the head of the Dauphin's army and led it to Orleans. The English had been besieging Orleans for seven months. But now within eight days Joan compelled them to raise the siege and to retreat. It was a wonderful victory. Joan henceforth came to be known as the Maid of Orleans.

*Joan crowns the Dauphin at Rheims*—Joan won many other victories—Troyes, Chalons, etc.—over the English in course of her advance towards Rheims. She led the Dauphin and his court to

Rheims. There at the Cathedral, the Dauphin was crowned king as Charles VII. That was the proudest moment of her life. Raising the siege of Orleans and crowning the Dauphin at Rheims were military and political master-strokes which saved France. Now that her God-appointed task had been finished, Joan wanted to go back to her village. But the king's generals would not let her go. Joan captured more towns ; but at Paris she was defeated through the treachery of the king himself.

*Capture of Joan*—Sometime later, the king was in danger at Compiègne. Joan raised an army and went to help him. But in the wild rush of battle she was surrounded by the enemy. She was captured and made a prisoner. The Burgundians—the French allies of the English—sold Joan to the English. Joan was chained in a cage and sent to Rouen. The common people of France mourned for her. But the ungrateful King Charles and his nobles and priests did nothing to save her.

*Joan's trial and martyrdom*—For six weeks the saviour of France, Joan, was kept by the English in an iron cage and was constantly watched and guarded. Then it was decided to place her on trial. A court was formed with 63 Frenchmen (traitor Frenchmen who supported the English) as judges. The chief judge was Bishop Cauchon, a French clergyman, a selfish brute, who had sold himself to his English masters. The judges tried to make Joan confess that she was inspired not by God but by the Devil. They put all sorts of questions to make her confess. They treated her like a foul criminal. But Joan faced her judges with the calm of Socrates and something of his skill in answering questions. She was even threatened with torture. For three months the judges dragged on this mockery of a trial. Then they declared Joan guilty of murder, cruelty and lying. They condemned her to death by fire. Then they made an attempt to make Joan submit to the Church. They promised that if Joan pleaded guilty, then she would be saved from fire. For a short time Joan's heart failed her. She became afraid of the fire and said that she would obey the Church. Joan's judges had really no intention of saving her. They forged a confession and duped Joan into signing it. When Joan saw the deception, she stoutly protested. She told them that she had confessed no guilt ; all she had done was in fear of the fire. Nothing could now save Joan.

She was now carried in a cart to the market-place of Rouen. There on a platform sat her judges to watch her die. Joan asked for a cross ; an English soldier broke a stick into two and made a cross for her. Up to the last moment, Joan expected that help would come. But no help came. From the depths of her heart she cried, "St. Michael ! St. Michael ! St. Michael ! Help !" The scene was pathetic ; even the cruel Bishop Cauchon wept. In her last

moments, her heart was again lifted up with faith and courage. In the midst of the fire, Joan cried out, "My voices were of God; they have not deceived me." These were her last words. The bishop of Winchester threw her ashes in the Seine.

Thus ended the heroic life of one of the greatest patriots that the world has ever seen.

[In answering the alternative question begin as follows :

Jesus Christ was crucified on Calvary.

The story of Joan's life and death is similar to that of Jesus Christ. Both had firm faith in God. Joan, too, like Jesus had a divine mission. Jesus came to the world to save mankind from sin and death. Joan believed that her God-given mission was to work for the freedom of France. The reward of Jesus was crucifixion. Joan's reward was death by the fire. Jesus was crucified at a place called Calvary in Jerusalem. Joan was burnt to death at Rouen. Both Joan and Jesus had in common the spirit of heroic self-sacrifice and a burning faith in God. Joan suffered like Jesus. Joan died bravely like Jesus.

Then add the *Story of Joan*].

Q 2. "And now we come to the saddest story since the day of Calvary." State briefly the story referred to in this passage. With what other story is it compared by the writer ? (C. U. 1944)

Ans. [Hints—The quotation given above refers specially to *Joan's imprisonment, trial and martyrdom*. The other story with which the writer compares Joan's sad story is that of the crucifixion of Jesus Christ.

For answer see answer to Q. 1, section entitled—*Joan's trial and martyrdom* and the closing paragraph comparing Joan and Jesus Christ.]

Q. 3. Write a short note on the character of Joan of Arc.

Ans. The character of Joan is a mystery and a miracle. That a peasant girl in her teens should be able to liberate France from the proud English conquerors seems most incredible. But sometimes even the most incredible things happen. Truth becomes stranger than fiction. If we analyse the character of Joan, we find the following sources of her greatness :

*Patriotism*—A great element in Joan's character was her patriotism. She was an ordinary peasant girl. But she loved France more deeply than the greedy and quarrelsome noblemen of France could even imagine. She loved France, her churches and cathedrals, her heroes and saints, her common men and women. She had heard of and also seen the terrible sufferings caused by the war. Her heart inwardly bled for France. She realized that France must be united under a king and then she would be able to defeat the English

invaders. The Dauphin was the heir to the French throne. But he had not yet been crowned. Joan set her heart upon crowning him at Rheims. She raised the siege of Orleans, led armies to battle and won victories, and ultimately crowned the Dauphin at Rheims and thus united France under one king.

*Faith in God ; mysticism*—The chief element in Joan's nature was her deep faith in God. From her very childhood, she loved the churches and cathedrals of France and believed in the legends of the saints. She saw visions of saints and heard their voices. She believed that God spoke to her through the Saints. "*Believing in God, she lived every hour as if she believed in Him.*"

Her patriotism was a part of her faith in God. She believed that it was God who was urging her to save her country. By serving her country she served God. Hers was a divinely-inspired mission.

*Her strong commonsense, her 'peasant-like matter-of-factness'*—Joan was a village girl, sane and shrewd. "She was a woman of policy and not of blind impulse. In war she was as much a realist as Napoleon.....She was a thorough daughter of the soil in her peasant-like matter-of-factness and her acceptance of great lords and kings and prelates as such without idolatry or snobbery .....the relief of Orleans, followed up by the coronation at Rheims of the Dauphin.....were military and political masterstrokes that saved France"—*Shaw*.

*Courage both physical and mental*—Joan was full of courage. This courage was born of her deep faith in God. She displayed both physical and moral courage—physical courage on the battlefield and moral courage in facing her judges at the trial. "She faced her judges with the calm of Socrates and something of his skill in answering questions." The judges tried all methods to compel her to submit to their authority. But Joan was undaunted. She would rather face the fire than say anything false. Once, it is true, the fear of the fire made her weak and wavering. But it was only for a short while. Her courage soon returned with redoubled force.

*Utter unselfishness*—Joan was utterly unselfish. She never tried to make a personal gain from her great success. When she crowned the king at Rheims, he offered her anything she might ask. But she asked nothing for herself. She only prayed that her native village of Domremy might be made free from taxes.

Joan's *lofty patriotism, deep faith in God, courage and commonsense and utter unselfishness* are the most notable features of her character.

She was one of God's own saints in life and in death. Her death at Rouen was almost as great a tragedy as that of Christ who had died on Calvary.

**Q. 4. Sketch briefly the appearance and character of Charles the Dauphin or Charles VII.**

*Ans.* King Charles VII of France was a contemptible creature. His father was mad ; but he himself was worse than mad.

He was a fop and a fool. While France was being plundered by her English enemies, Charles wasted his life in an idle court. His court was full of worthless men and women. They cared nothing so long as they could eat and drink and sleep.

Charles spent his time idly in company of these snobs and dandies and tinselled ladies. Charles, as Mark Twain observed, looked like a forked carrot. He wore tight clothes, shoes with long curled-up toes and a cap with a feather sticking out. Dressed in many-coloured clothes, he looked like a box of paints. Charles, who was no better than a clown, represented the great ideal of monarchy in France. He was an object of ridicule to all. Charles himself secretly doubted his legitimacy ; he was not sure whether he was the lawful king or not.

Charles was weak-willed, lazy, and pleasure-loving. Joan's courage and patriotism could inspire him to action for a brief period only. After his coronation by Joan at Rheims, he declined to proceed further. "He was satisfied with the name of king. To be every inch a king was not for a man who was every inch a clown".

Charles was base beyond description. When Joan was attacking Paris, he did the meanest thing that even a king has ever done. He called back his generals and left Joan to fight alone.

Joan was captured while trying to defend Charles and he did nothing to save her. He amused himself, while Joan was burning. He deserted her, though she had made him king of France. Charles was treacherous and ungrateful to Joan. Rightly he has been called Charles the Base.

"To most of us it seems an appalling thing that the inspiration of this heavenly maid (Joan) should have gathered round a man so base as Charles."

**Q. 5. 'She came into a France that was torn to pieces.'—Describe the condition of France when Joan was born.**

Or,

**Describe the condition of France when Joan of Domremy appeared as her Saviour. (C. U. 1945)**

*Ans.* See Summary of Paragraphs 5-6.

**Q. 6. "She came into our human history through a heavenly vision."—Describe the early life of Joan and explain how the heavenly vision came to her.**

*Ans.* See Summary of Paragraphs 5-9.



Q. 7. *"It was the most contemptible court in Europe."*—Describe the court referred to here.

Ans. See Summary of Paragraphs 13-14.

Q. 8. Describe Joan's interview with the Dauphin.

Ans. See Summary of Paragraphs 15-17.

Q. 9. Describe briefly how Joan raised the siege of Orleans.

Or,

*How did Joan come to acquire the title of "Maid of Orleans" ?*

Ans. See Summary of Paragraphs 18-22.

Q. 10. *"Now is the pleasure of God fulfilled."*—Who said this and why? Describe fully the occasion.

Or,

*Describe the coronation of Charles at Rheims.*

Ans. These words were spoken by Joan during the coronation ceremony of Charles at Rheims. Joan had been urged by God to perform a great deed. This was to crown Charles as king at Rheims. She defeated the English at Orleans, Troyes, Chalons and several other places. She cleared the way for the king to go to Rheims. She had Charles crowned at the Cathedral of Rheims. The mission that God had laid on Joan was fulfilled. God's will was done.

[Then see the Summary of Paragraphs 23-26 and the Text.]

Q. 11. Describe how Joan became a prisoner of the English.

Or,

*"Since Judas sold his master had been no more bitter day than this, when France sold its deliverer."*—Describe fully the circumstances referred to above.

Ans. See Summary of Paragraphs 31-35.

Q. 12. Briefly describe Joan's trial at Rouen.

Ans. See Summary of Paragraphs 36-40, 41-44 and 45-48.

Q. 13. Describe briefly the trial and death (martyrdom) of Joan.

Ans. Joan was captured during the wild rush of battle at Compiègne. The Duke of Burgundy—the leader of the French party helping the English king—sold her to the English. The English had been many times defeated by Joan.

The English wanted to burn her to death as a witch. For this, they prepared a clever trick. They arranged to have Joan tried by her own countrymen, traitor Frenchmen, who had sold themselves to the English. It was foul play and not justice. The court consisted of French clergymen—all supporters of the English. The chief

judge was Bishop Cauchon, a Frenchman. The English promised to make him an archbishop. So he showed special zeal in persecuting Joan. The trial was held at the castle of Rouen. The judges tried to make Joan confess that she was inspired not by God but by the Devil. They put all sorts of questions to entrap her. But Joan faced her judges with the calm of Socrates and with some of his skill in answering questions. She answered their questions bravely and without confusion. They brought all sorts of charges against her and treated her like a foul criminal. But nothing could frighten Joan. The public trial continued for six days. Then Bishop Cauchon examined her in secret in her prison. But he could get nothing out of her. She was even threatened with torture. And torture was the only cruelty she was spared.

After three months the clergymen judges gave their verdict. They found Joan guilty of murder, blasphemy, cruelty and lying. They decided to hand her over to an ordinary judge (the secular judge) to put her to death by burning. But a last attempt was made to make Joan submit to the Church. If she pleaded guilty to the charges brought against her and signed a paper to that effect, the judges said that they would not put her to death. But Joan stoutly refused. She gave a spirited reply.

But, in the prison, Joan's heart gradually began to fail. She waited for help and advice from the saints but they did not come. One morning her enemies led her to the fire. Bishop Cauchon was present there. A preacher lectured to her. A last attempt was made to make her submit to the Church. The crowd appealed to her to save her life. Joan became afraid of the fire and said that she would obey the Church. She signed some papers given to her by the judges.

But Joan was not released. She was sent back to her old prison. Joan had signed some papers. But the judges forged a confession; they put above her signature papers that she had not signed and in which she was made to say that she confessed her guilt. When Joan found it out, her courage returned. She said that she had confessed no guilt; all she had done was in fear of the fire. The cruel Bishop Cauchon wanted this. As Joan had now withdrawn her submission to the Church, nothing could now save her.

Joan was led to the market-place of Rouen. There on a platform sat her judges to watch her die. A great crowd of people assembled. Joan asked for a cross and an English soldier took a stick, broke it in two and quickly made a cross for her. Up to the very last, Joan expected that some help would come. But no help came. The fire was lit. Even in her last moment, she remained firm in

her faith. She cried, "My voices were of God; they have not deceived me." With firm faith in God and the Saints she died.

The scene was pathetic. It brought tears even to the eyes of her enemies—the English Bishop of Winchester and Bishop Cauchon. One of the secretaries of the king of England exclaimed, "We are all lost, for we have burnt a saint."

The martyrdom of Joan is comparable to the martyrdom of Christ Himself.

Q. 14. Explain the following passages with reference to the context :—

- |      |   |                |
|------|---|----------------|
| (1)  | <i>She never lived.....the wonder of the world.</i> | (Paragraph 1)  |
| (2)  | <i>As a reward.....she burned.</i>                  | (Paragraph 2)  |
| (3)  | <i>It is the most unbelievable...it is true.</i>    | (Paragraph 3)  |
| (4)  | <i>She came.....a miracle.</i>                      | (Paragraph 4)  |
| (5)  | <i>She lives.....a dream.</i>                       | (Do.)          |
| (6)  | <i>She came.....from within.</i>                    | (Paragraph 5)  |
| (7)  | <i>But let us think.....beautiful land.</i>         | (Paragraph 5)  |
| (8)  | <i>And especially she loved.....her cross.</i>      | (Paragraph 7)  |
| (9)  | <i>These things.....from heaven.</i>                | (Paragraph 8)  |
| (10) | <i>She moved on earth.....another world.</i>        | (Paragraph 9)  |
| (11) | <i>She did a rare thing...in Him.</i>               | (Do.)          |
| (12) | <i>No facts can explain...happened.</i>             | (Paragraph 10) |
| (13) | <i>Five hundred years.....Joan of Arc.</i>          | (Do.)          |
| (14) | <i>To the end of time.....Joan of Arc.</i>          | (Paragraph 13) |
| (15) | <i>To most of us.....as Charles.</i>                | (Do.)          |
| (16) | <i>It was this jest.....of superstition.</i>        | (Paragraph 13) |
| (17) | <i>It was not for Charles.....was right.</i>        | (Paragraph 14) |
| (18) | <i>'Ah', cried Joan.....the victory.</i>            | (Paragraph 16) |
| (19) | <i>The English mocked.....her cows.</i>             | (Paragraph 19) |
| (20) | <i>The siege of seven months.....Orleans.</i>       | (Paragraph 21) |
| (21) | <i>The court was impatient.....their eyes.</i>      | (Paragraph 22) |
| (22) | <i>For 360 years.....of the Maid.</i>               | (Paragraph 26) |
| (23) | <i>He was satisfied.....a clown.</i>                | (Paragraph 27) |
| (24) | <i>It was the meanest.....for that.</i>             | (Paragraph 29) |
| (25) | <i>The loyalty about her.....overcoming her.</i>    | (Paragraph 29) |
| (26) | <i>Joan stood like one.....dumb.</i>                | (Paragraph 32) |
| (27) | <i>All official France.....in a cage.</i>           | (Paragraph 32) |
| (28) | <i>Since Judas.....its deliverer.</i>               | (Paragraph 35) |
| (29) | <i>He was trained.....in France.</i>                | (Paragraph 37) |
| (30) | <i>But Joan was equal.....questions.</i>            | (Paragraph 38) |
| (31) | <i>It had borne the burden...the honour!</i>        | (C.U. 1945)    |
| (32) | <i>If she would embrace.....kill her.</i>           | (Paragraph 39) |
| (33) | <i>Gilbert Manchon.....of Joan.</i>                 | (Paragraph 41) |
|      |   | (Paragraph 44) |

- (34) *She must have thought.....Rheims.* (Paragraph 46)  
 (35) *Charles was base.....to save her.* (Paragraph 47)  
 (36) *It was what.....to die.* (Paragraph 51)  
 (37) *That was what these people....said nothing.* (Paragraph 54)  
 (38) *She heard the voices.....deceived me.* (Paragraph 55)  
 (39) *That is the story.....on Calvary.* (Paragraph 57)

*Ans. See Explanations.*

Q. 15. *Write briefly explanatory notes on the following :*

- (a) *The France of Joan was torn to pieces from within.*  
 (b) *God is not mocked. He chooses the simple things of this world to confound the wise.*  
 (c) *The great idea of monarchy that held nations together in the ancient days of superstition.*  
 (d) *For the sake of the kingdom she tried to save the king.*  
 (e) *No king was true till he had consecrated his life to noble things.*  
 (f) *The English might still come in her company 'where the French will do the greatest work that has ever been done for Christianity.'*  
 (g) *They sent their fierce defiance to the dairy-maid, and bade her go back to her cows.*  
 (h) *Not even Orleans could justify her in their eyes.*  
 (i) *'I shall only last a year ; use me as long as you can.'*  
 (j) *'Nothing, for the sake of the Maid.'*  
 (k) *To be every inch a king was not for a man who was every inch a clown.*  
 (l) *It was the meanest thing that even a king has ever done.*  
 (m) *This court was not too low to produce a rival maid.*  
 (n) *Joan stood like One before outside Gethsemane—alone.*  
 (o) *The iron hand of the Church was over men in those days.*  
 (p) *She faced her judges with the calm of Socrates.*  
 (q) *'It had borne the burden, it had earned the honour'*  
 (r) *Joan followed him—he to laugh and she to die.*  
 (s) *'We are all lost, for we have burnt a saint'*

*Ans. See Notes.*

Q. 16. *Write notes on the following :—*

*Beyond her teens ; the archives of France : an inspiration and a dream ; the France of Joan was torn to pieces from within ; King Harry ; the glow of Shakespeare about him ; those days of Agincourt ; the valley of humiliation ; poltroon ; men-at-arms ; St. Michael in his shining armour ; St. Margaret holding up her cross ; the Dauphin : she turns all history upside-down ; all the priceless treasures in the Louvre ; visible wealth ; this child with the spirit of God in her. God is not mocked ; He chooses the simple things of this world to*

confound the wise ; Charles the Seventh ; a forked carrot ; a 'sort of thimble cap ; this jest of France ; the great idea of monarchy that held nations together in the ancient days of superstition ; for the sake of the kingdom she tried to save the king ; no king was true till he had consecrated his life to noble things ; anointed by God ; pooh-pooked ; this standard of the Light of the World ; the English might still come in her company 'where the French will do the greatest work that has ever been done for Christianity' ; they sent their fierce defiance to the dairy-maid, and bade her go back to her cows ; it was like a bolt from the blue ; Joan of Douremy was Maid of Orleans ; not even Orleans could justify her in their eyes ; 'I shall only last a year ; use me as long as you can' ; the Chancellor ; 'Nothing for the sake of the Maid' ; to be every inch a king was not for a man who was every inch a clown ; it was the meanest thing that even a king has ever done ; the court was not too low to produce a rival maid ; fit to tie her shoelaces ; the saddest story since the day of Calvary ; Joan stood like One before outside Gethsemane—alone ; sang the Te Deum in Notre Dame ; Judas sold his Master ; the iron hand of the Church was over men in those days ; the powerful Bishop of Winchester ; Bishop Canchon ; the tricks and traps of a theology in which they had smothered religion ; Inquisition : she faced her judges with the calm of Socrates ; every trick of a petty cheap-jack lawyer ; 'it had borne the burden ; it had earned the honour' ; the torture-chamber ; embrace the Church and abandon God ; the response superb ; the hum of a murmuring world talking of a witch ; the scaffold ; burning at the stake ; these bishops put a lie above her name ; Joan followed him—he to laugh and she to die : the powers of the universe ; blasphemer of God ; schismatic ; powers beyond this world ; confessor ; 'we are all lost, for we have burnt a saint' ; as One once died on Calvary.

Ans. See Notes.

### Additional Notes for Teachers

1. The Cambridge Mediaeval History—*France lay stricken...that beautiful land—(Paragraph 5, Text page 74)—*"There is in fact, no more sombre date in the history of France than the year, 1422. It was not merely defeat, misery, civil war oppressing men's minds ; the very soul of the country was in agony"

—Cambridge Mediaeval History.

*The king was the centre and very heart of France—(Paragraph 14, Text page 77)—*"France in course of its monarchical evolution had come to associate its sentiment of nationality with the tradition of kingship...Patriotism was inconceivable unless founded upon kingship ; loyalty to a prince was the inevitable form for national sentiment to take"—Cambridge Mediaeval History.

*The Dauphin's Character*—(Paragraph 13, Text page 77)—“Charles, though he was no man of distinction was not without capacity. He proved himself in the second half of his career as a capable administrator.....But he had failings which were harmful to him.....One personal characteristic was his lack of any soldierly instincts.....this military defect was a serious matter for a prince whose kingdom was attacked, invaded and in part occupied by the enemy.....Besides this, Charles was slow to develop;.....At the age of twenty, his character was still unformed; he was naive, timid, shallow, heedless of the seriousness of his circumstances and the grave duties they imposed upon him.....There was a deeper psychological cause for his weakness.....He was doubtful about his birth, whether he was legitimate or not; this problem which disturbed his subjects was a torment to himself”

—*Cambridge Mediaeval History*.

*The Dauphin's Court*—(Paragraph 13, Text page 77)—“If we take the evidence of reliable documents only, we find neither luxury nor pleasure dominating his court, the impression we get is rather of poverty and distress”—*Cambridge Mediaeval History*.

*The deliverance of Orleans*—(Paragraph 21, Text page 80)—“The deliverance of Orleans, by reason of the symbolic character of the siege made a profound impression. Predicted and accomplished by the Maid, this liberation appeared as a decisive proof of her divine mission.....Charles VII himself notified the miracle to the towns in official manifestos.....”—*Cambridge Mediaeval History*.

*The Coronation at Rheims*—(Paragraph 25, Text page 81)—“To cause the heir of Charles VI to be consecrated at Rheims was to affirm triumphantly his royal right.....For the first time Joan gave Charles the royal title; to every true believer he was henceforward King of France”—*Cambridge Mediaeval History*.

‘...Joan fearing the fire said she would obey the Church’—(Paragraph 48, Text pages 87)—“That she had a moment of weakness on 24 May, 1431.....is very doubtful. She was ill at the time and probably did not understand at all the subtle formula which was read to her.....”—*Cambridge Mediaeval History*.

## II. Some features of Joan's life and character

So many legends have gathered around Joan's name and so many centuries have elapsed since her martyrdom that it is difficult to form a correct estimate of Joan's life and career. *The questions which confront us are: (1) How could Joan, an ordinary village girl, become the saviour of France? (2) What was the nature of her visions? (3) Was she a military genius? (4) Did she receive a fair trial? (5) Why was she put to death?* These questions cannot be

understood if we consider Joan apart from the age in which she lived, from the ideas and traditions of the period.

*Joan's rise*—France divided and despoiled by wars sorely needed a determined personality to rally the patriotic feelings. The French nobles were selfish and quarrelsome; the Dauphin (later on France's king) was weak. But the French people whose distress was great, eagerly awaited the arrival of a hero or heroine to lead them on. "What Joan of Arc did was to restore their confidence... The disinherited and degraded middle and poorer classes rose to defend and save the monarchy, which counts and barons had allowed to fall with themselves into the mire."

—*Historians' History of the World.*

*Joan's visions*—The call to the people took the shape of a divine inspiration. It was an age of religious belief. Religion dominated the entire outlook of men. The village girl's appeal won the hearts of all, because it was God speaking through her. Not that Joan deliberately put her own words as God's. *Her visions were a reality to her.* To our sceptical minds, Joan's vision might seem to be a hallucination or self-deception. But to a pious maid of the 15th century, the visions were as true as the sun is to us. Joan was not, as Shaw rightly emphasizes, a mad woman or a liar or an impostor. She was quite sane. "There are people in the world whose imagination is so vivid that when they have an idea it comes to them, as an audible voice, sometimes uttered by a visible figure.....Joan must be judged a sane woman in spite of her voices because they never gave her any advice that might not have come to her from her mother-wit exactly as gravitation came to Newton. Her policy was also quite sound; nobody disputes that the relief of Orleans followed up by the coronation at Rheims of the Dauphin as a counterblow to the suspicions then current of his legitimacy and consequently of his title, were military and political master-strokes that saved France"—*Shaw.*

*Joan's military genius*—"She was a woman of policy and not of blind impulse. *In war she was as much a realist as Napoleon.* She did not expect besieged cities to fall Jericho-wise at the sound of her trumpet, but like Wellington adapted her methods of attack to the peculiarities of the defence"—*Shaw.*

*Joan's trial*—Shaw observes that "Joan got a far fairer trial from the Church and the Inquisition than any prisoner of her type and in her situation gets nowadays in any official secular court." Joan had offended the Church. The Church was supreme in those days. It had the monopoly of God's voices. "The Church did not believe that there was any soul-saving religion outside itself"—*Shaw.*

We may condemn the Church for upholding with rigour the letter of church laws. That is another thing. But the Church of the Middle ages did judge Joan fairly according to the laws and customs of the period.

*Why Joan was burnt*—In spite of the fatal decision of the church, Joan might have been saved from the fire. But the king was weak and Joan's orders had irritated the nobles who surrounded the king. Joan "made herself a terrifying nuisance to them." When she was taken prisoner by the Burgundians, she discovered that "she had not a friend in the political world." To place all the blame on the wicked Bishop Cauchon for Joan's death is quite unhistorical. Cauchon was a tool in the hands of the English, and the English could not take the risk of allowing Joan to escape death, as her very presence had the magic power of organizing popular resistance against the English.

**III. Joan of Arc in Literature**—The name of Joan of Arc has captured the imagination of writers all over the world. And many books—biographies, dramas and poems—have been written on her. "The national or individual tendencies of such writers as Schiller, Voltaire, Anatole France, Andrew Lang and Mark Twain have too often led them to portray the Joan they would have liked her to be instead of the Joan she actually was." Some writers have painted her as a romantic figure of great charm and attraction; while others have treated of her rather sceptically.

The first notable book on Joan is the first part of Shakespeare's drama, *Henry VI* (1592). It is doubtful if Shakespeare himself wrote the whole of the play; perhaps he only retouched certain scenes. In some of the scenes, the character of the French heroine is painted from the standpoint of her English enemies. So Joan is represented as a witch and a sorceress.

The next important writer on Joan is the French author, Voltaire. In his *La Pucelle* (1755), Voltaire has made Joan of Arc his heroine. The purpose of Voltaire is to ridicule. But in his *Philosophical Dictionary*, Voltaire was more just in his estimate of Joan. He praised her heroism and loyalty.

We next come to the German poet, Schiller. He wrote a drama entitled *The Maid of Orleans* (1802). In it Schiller has given a very romantic but quite unhistorical picture of Joan.

"The humanists of the Renaissance displayed no great interest in her. To the Reformers she was tainted with idolatry.....At the end of the 18th century, Joan came to be better known." Napoleon re-established the glory of Joan.

From 1841 to 1849 authoritative reports of the trial and rehabilitation of Joan were published in France by Jules Quicherat.



These trustworthy documents created a lively interest in Joan. And authors began to write books based on these documents. Four of these books may be mentioned here. Three are biographies written by Mark Twain (America), Anatole France (France) and Andrew Lang (Britain); and one is a drama written by George Bernard Shaw.

Mark Twain's biography (1895) is full of the spirit of heroine-worship. Andrew Lang's biography is also written in a similar vein. Both insist that Joan was a military genius and had a great capacity for leadership. But Anatole France's *Life of Joan* (1908) is written in a cold critical manner. France denies that Joan had any serious military or political ability. In his opinion she was brave, constant and noble. So she succeeded in inspiring the people with patriotism.

Bernard Shaw is the greatest living writer of Britain. His drama, *Saint Joan* (1923), bears the stamp of his genius. Bernard Shaw has brought vividly before us the career of Joan. He has given a realistic interpretation of the character of Joan and has clearly explained the reasons that brought her into conflict with the state and the church. In an Epilogue he has given the subsequent history of Joan up to her canonisation in 1920.

Shaw says that in "the Shakespearean or Pseudo-Shakespearean trilogy of Henry VI the figure of Joan ends in mere scurrility;" that Voltaire made "Joan ridiculous, but not contemptible nor unchaste" and that "Schiller's Joan has not a single point of contact with the real Joan." Also "Andrew Lang and Mark Twain are equally determined to make Joan a beautiful and most ladylike Victorian; but both of them recognize and insist on her capacity for leadership." Anatole France reacted strongly to the cult of Joan-worship and he "attributed Joan's ideas to clerical promptings."

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# William Cowper (1731-1800)

## INTRODUCTION

**Life and works of Cowper (1731-1800)**—William Cowper, the famous English poet and letter-writer, was born on the 15th November, 1731 at Berkhamstead. His father was Rector of the parish. His mother was related to the poet Donne, tracing her family back to King Henry III. A Whig and a gentleman Cowper was by birth, a Whig and gentleman he remained to the end. He lost his mother at the age of six and tenderly cherished her memory all through his life. His poem, *On the Receipt of My Mother's Picture*, is a touching tribute paid to his mother's memory.

At the age of ten he entered Westminster school and remained here till he was eighteen. Here the poet Churchill and the famous Warren Hastings were his school-fellows. Soon after leaving school he was articled to an attorney in London. The future Lord Chancellor Thurlow was Cowper's fellow clerk at the attorney's office.

In 1752 Cowper entered the Middle Temple and in 1754 was called to the Bar. He spent much of his time at the house of his uncle, Ashley Cowper. The society of his two cousins, Theodora and Harriet, gave him much pleasure. He fell in love with Theodora but his proposal of marriage was opposed by her father; and the poet never met her again. Harriet, who afterwards became Lady Hesketh, was in his later life one of Cowper's best friends.

In 1763, through the influence of a relative, Cowper received the nomination for the office of Clerk to the Journals to the House of Lords. But Cowper was a man of very shy and timid disposition. And when he heard that he would have to appear at a formal examination before the House of Lords he became extremely nervous. He went mad and tried to commit suicide. He was sent to an asylum at St. Albans and recovered after about a year and a half.

Cowper now resolved to lead a life of retirement. He went to live in Huntingdon near Cambridge. Here he formed an intimacy with the family of the Rev. Morley Unwin, a clergyman of the place. He went to live with the family as a boarder. In 1767 Mr. Unwin died accidentally of a fall from his horse. But Cowper continued to live in the house of the widow, the "Mary" of his letters and poems. With Mrs. Unwin Cowper removed to Olney, in Buckinghamshire, on the river Ouse. Here he came under the influence of the Rev. John Newton, the curate of the place. Cowper's life was that of a religious recluse; he associated himself only with Mrs. Unwin and Newton. Newton and Cowper jointly wrote a volume of poems known as *Olney Hymns*, of which 67 poems were composed by Cowper. In 1773 Cowper had a fresh attack of insanity and again tried to commit suicide. He was nursed by Mrs. Unwin with tender care and he recovered. What Cowper now most needed was a pleasant occupation to engage his mind. He took to gardening, carpentering, drawing, and keeping three tame hares. With excellent judgment Mrs. Unwin now encouraged Cowper to try poetry

on a large scale. Cowper's first volume of poems was published in 1782. The volume received the praise of Dr. Johnson and Cowper's fame as a poet began to spread. In the meantime Newton removed from Olney to London and Cowper formed the acquaintance of Lady Austen, widow of Sir Robert Austen. She came to live at Olney and by her conversation charmed away the melancholy of the poet. She also inspired the poet to write *John Gilpin* and *The Task*. The latter poem was begun in 1783 and published in 1785. *The Task* met with immediate success. It was, in fact, the master-piece of Cowper. It marked the beginning of a new era in English poetry—an era in which Nature reigned supreme. Cowper was hailed as a great poet. The pictures of English scenery and domestic life in the poem were read with great delight all over the country.

At the suggestion of his cousin, Lady Hesketh, Cowper began his translation of Homer which was published in two volumes in 1791. In the meantime (1786) he had removed with Mrs. Unwin to Weston-under-wood, a beautiful village about a mile from Olney. Here he became intimate with the Roman Catholic family of the Throckmortons. In 1794 a pension of £300 was granted to him by the government. In 1795 he removed to East Dereham with Mrs. Unwin who was now a hopeless invalid. Here Mrs. Unwin died in December 1796. The poet's life was now a burden of trouble and sorrow. His last poem was *The Castaway*. He died very peacefully on the 25th of April, 1800, and was buried in Dereham church.

By nature Cowper possessed an amiable and cheerful disposition. *The natural gaiety of his temperament is revealed in his poetry and especially in his letters.* But in spite of the natural cheerfulness of his disposition he suffered from a gloom and despondency that made his life miserable. This gloom was more or less religious, produced by a sense of the innate corruption of human nature and the fear of divine punishment.

**Cowper as a Letter-writer**—*Cowper is unquestionably one of the greatest, if not the greatest, of English letter-writers.* He did not write his letters to publish them. He simply wrote to his friends. Cowper wrote because he had something to say or because he loved a correspondent. So *his letters are all perfectly natural and sincere.* There is not the slightest affectation nor the faintest vanity. The man in Cowper with his *humour and pathos, his deep religious feelings, his shrewd observation of men and things,* is fully revealed in the letters. His letters are, therefore, full of interesting materials for his biography. *The letters are as intimate and personal as talk.* They are charming with the charm of the letter-writer's amiable personality. He can describe *the most trivial occurrences in an interesting and pleasant manner.*

The letters are written in pure and beautiful English. Southey calls Cowper the best of English letter-writers.

#### Opinions of Critics on Cowper's Letters

"Two men of mark in English Literature, Southey and Alexander Smith, have called Cowper '*the best of English letter-writers*' and few will be found to challenge this opinion.

"The charm of Cowper's letters, like that of his poetry, lies first of all in his naturalness and sincerity. He writes simply because he has something to say, or because he loves his correspondent, and has no idea of posing for effect. He never dreamt of his letters being published when he wrote them.....

"But Cowper's letters are far more than contributions towards his biography. *The graceful affectionateness, the shrewd estimate of men and things, the genuine love of fun and appreciation of it in others, all contribute to make his correspondence delightful.* In fact, to many readers his prose will be more agreeable than his poetry".

—Benham in Introduction to Cowper's Letters (G. T. S.).

"Southey, no mean judge in such a matter, calls Cowper the best of English letter-writers. If the first place is shared with him by any one it is by Byron rather than by Gray, whose letters are pieces of fine writing addressed to literary men, or Horace Walpole, whose letters are memoirs, the English counterpart of St. Simon. The letters of both Gray and Walpole are manifestly written for publication. Those of Cowper have the true epistolary charm. They are conversation, perfectly artless, and at the same time autobiography, perfectly genuine, whereas all formal autobiography is cooked. They are the vehicles of the writer's thoughts and feelings, and the mirror of his life. We have the strongest proofs that they were not written for publication.....

"It is manifest that Cowper did not premeditate. Grace of form he never lacked, but this was a part of his nature, improved by his classical training. The character and the thoughts presented are those of a recluse who was sometimes a hypochondriac, the life is life, at Olney. But simple self-revelation is always interesting, and a garrulous playfulness with great happiness of expression can lend a certain charm even to things most trivial and commonplace."

—Goldwin Smith in *Cowper* (E. M. L.).

"As to who is the best English letter-writer, opinions naturally differ; but the claims of Cowper, whether they win or lose in the competition, have always to be weighed with the utmost consideration. One thing is certain, that no one else possessed an epistolary manner of greater distinction and fluidity, or a mode of life better calculated to lead to good correspondence. For it is a mistake when a letter-writer is a man of action with too much to tell. He is then in danger of becoming exciting. The best letter-writers never excite: they entertain, amuse, interest; excite never. A humorous observer of life, of strong affections, and possessed of sufficient egotism to desire to keep his friends acquainted with his thoughts, adventures, moods and achievements, is, when he is without responsibilities or harassing demands on his time, in the ideal position to write such letters as become literature. Cowper at Olney fulfils these conditions absolutely....."

—E. V. Lucas.

**Cowper's correspondents**—Cowper wrote letters to a large number of persons—friends, relatives and acquaintances. Here we are concerned with two of his letters—one to the Rev. William Unwin, and the other to the Rev. John Newton. Notes on these two persons would not, therefore, be out of place here.

The Rev. William Unwin (1745-1786)—was the son of the Rev. Morley and Mary Unwin. Cowper formed the acquaintance of the family in Huntingdon and lived with them as a boarder. After the death of Morley Unwin Cowper removed with Mrs. Unwin to Olney. Cowper and Mrs. Unwin lived together till the death of the latter in 1796. William Unwin (his full name was William Cawthorne Unwin, Cawthorne being the maiden name of his mother) first became intimate with Cowper at Huntingdon. It was he who introduced Cowper to his parents. He was educated at Christ's College, Cambridge. In July, 1769, he became Rector of Stock in Essex. He died of typhus fever at Winchester on November 29, 1786, at the early age of forty-one. He left behind him a widow and three young children. His death was a great blow to Cowper and to his mother Mrs. Unwin. Of him a critic has remarked as follows: "Of all Cowper's friends Unwin had been the dearest. Of all the affectionate letters which Cowper wrote, those to Unwin are the most affectionate. He deserved to be loved."

The Rev. John Newton (1725-1807)—was Cowper's friend and spiritual counsellors. Newton began life as a sailor and spent a number of wild years at sea. But his mind afterwards took a religious turn. He entered the church and became curate of Olney in 1764. Here he became the intimate and sympathetic friend of Cowper. He was the joint author with Cowper of the *Olney Hymns*. In 1780 he was appointed Rector of St. Mary Woolnoth in London. It was from this time that Cowper's correspondence with him began. Newton wrote many religious works. In his later years he became blind.

The influence of the powerful character and religious enthusiasm of John Newton on William Cowper was unhappy. It was responsible to some extent for Cowper's religious melancholy and repeated attacks of madness. But Newton was a devoted friend and was very patient when the lunatic once transferred himself to Newton's house.

## LETTER TO THE REV. WILLIAM UNWIN

### Argument of the Letter

The letter describes the circumstances under which Cowper formed the acquaintance of young Mr. Throckmorton, the landlord of the neighbouring village of Weston and his wife.

### Analysis of the Letter

- I. *A humorous reference to old men, especially uncles who stand in the way of young men even when ladies are concerned.* (Paragraph 1)
- II. *The village of Weston—its young landlord Mr. Throckmorton and his wife—a family of amiable Roman Catholics.*  
(Paragraph 2, upto many Protestants)
- III. *They came to Weston two years ago and gave permission to Cowper to use their pleasure grounds.*  
(Paragraph 2, *We never had.....between us*)

IV. *First meeting: Cowper, invited by Mr. Throckmorton to see the filling of the balloon—was very cordially received.*

(Paragraph 2, *A fortnight ago.....were engaged.*)

V. *Second meeting: Cowper and Mrs. Unwin overtaken in a shower in Weston and invited into the house of the Throckmortons by the wife who promised them a key of their garden.*

(Paragraph 2, *A day or two.....send us one.*)

VI. *Third meeting: Cowper and Mrs. Unwin again met the Throckmortons in Weston—Mr. Throckmorton gave them the promised key.*

(Paragraph 2, *A few days.....week ago.*)

VII. *Cowper's reflections on the civility (courtesy) of the Throckmortons—they wanted to be on terms of intimacy with him—being poor Cowper was shy and retiring.*

(Paragraph 2, *I concluded.....every account.*)

VIII. *Conclusion—Cowper's desire to see William and his sister soon.*

(Paragraph 3.)

### Substance of the Letter

Cowper begins his letter in a humorous vein. He pretends to be quite a young man like his correspondent William Unwin. He complains against old men, particularly against uncles. Uncles stand in the way of young men even when ladies are concerned. But there is a hope for young men like Cowper too. In time they will also become old. Then they will receive attention from ladies and will be objects of young men's envy. Then Cowper pays compliments to William's sister. Cowper next describes how he has formed the acquaintance of the Throckmortons.

In the village of Weston, near Olney, there lives a Roman Catholic family of the name of Throckmorton. The Throckmortons are the landlords of the place. They have a big house with pleasure-grounds attached to it. Cowper had always been allowed to take his walks in the pleasure ground. About two years ago a young man inherited the property from his brother and came to live there. At Cowper's request the young man granted Cowper permission to use the pleasure grounds as before. For about two years nothing more passed between them.

About a fortnight ago young Mr. Throckmorton wanted to fill a balloon. He invited Cowper to be present on the occasion. Mrs. Unwin and Cowper went. There was a large gathering. But the balloon could not be filled. Cowper was very cordially received. Greater attention was paid to them (Cowper and Mrs. Unwin) than to any of the other guests. In fact, Cowper was very well pleased with Mr. Throckmorton and his wife.

A day or two afterwards Mrs. Unwin and Cowper walked that way and were caught in a rain. They wanted to take shelter under

a large elm tree in front of Throckmorton's house Mrs. Throckmorton saw them, ran towards them in the rain and insisted on their walking in. Mr. Throckmorton was out. Cowper and Mrs. Unwin talked with Mrs. Throckmorton till the rain stopped and then at her request walked in the garden. Mrs. Throckmorton offered to give them a key of the garden and promised to send it later on.

A few days after this Mrs. Unwin and Cowper were again walking that way. They saw the Throckmortons going towards their house. From a distance they exchanged bows and courtesies. Cowper and his companion passed on and left the house behind. Soon they heard the courtyard gate open and saw Mr. Throckmorton hastily approach them. They hurriedly turned to meet him. Mr. Throckmorton gave them the promised key for which Cowper thanked him very much.

This was about a week ago. Cowper understood from the attention of the Throckmortons that they wanted to be on terms of intimacy with him. The Throckmortons were no doubt very agreeable people. But Cowper did not desire any nearer acquaintance with them. The Throckmortons were rich and fashionable people, while he himself was poor. Cowper did not wish to have a greater degree of intimacy with them.

Cowper concluded his letter with the hope that he would soon see William Unwin and his sister.

**Critical estimate**—This letter is a good illustration of Cowper's *humour and subjectivity*. *The very first paragraph is full of humour*. The writer, though an old man, speaks of himself as a stripling (a young man); and he speaks of old men as rivals of young men even when ladies are concerned. But there is the consolation that young men like himself will become old. There is another touch of humour in the description of the failure to fill the balloon, though "the endeavour was very philosophically made."

The subjectivity of the writer is apparent throughout the letter. *The letter is full of Cowper himself—his doings and occupations*. He opens out his whole heart to his correspondent and minutely describes the various stages of his acquaintance with the Throckmortons. The narrative moves with effortless ease. The letter is intimate as talk and highly pleasing.

**Notes, Explanations, References, etc.**

**The Reverend William Unwin**—For biographical sketch see **Cowper's correspondents**. Cowper met the Unwins at Huntingdon.

**Rev.**—abbreviation for "Reverend." Reverend literally means "deserving reverence"; বন্দনীয় যোগ্য। It is specially used as title of clergymen; it may or may not take 'the' before it. Thus both the forms "the Rev. William Unwin" and "Rev. William Unwin" are correct.

**N.B.** Note that the letter is without date. It has been suggested by Cowper's biographer, Benham, that Throckmorton tried to send up a

balloon from Weston in May, 1784. If this is correct, then we can accept May—June, 1784 to be the date of this letter. For, it was written a fortnight after the balloon affair.

### Paragraph 1

**Summary**—Cowper begins his letter in a humorous vein. He humorously speaks of the cruelty of old uncles who often stand in the way of the nephews even when ladies are concerned. But there is consolation for the nephews. For they also will grow old. Then they will be the envy of younger men in their turn.

**Hard**—harsh ; কঠোর ; নিষ্ঠুর। *It is hard upon us—i.e.,* it proves difficult for us ; ইহা আমাদের পক্ষে বড় কঠিন। **Striplings**—lads ; young men ; ছেলে-ছোকরা। 'Stripling' suggests the idea of a "lad whose figure is not yet mature and filled out." The word is diminutive of *strip* (=a long, narrow band or piece of anything). N.B. Note the humour. Cowper was fifty-three when he wrote this letter. Still he humorously calls himself a stripling (a young man).

*It is hard.....still living*—The implication is, that uncles are very cruel to their nephews. *I myself have an uncle*—His name was Ashley Cowper. It was with his daughter, Theodora, that the poet had fallen in love (See Introduction—Life). But his uncle opposed the marriage. Both the poet and Theodora felt the disappointment deeply. N.B. Was Cowper remembering his uncle's interference when he wrote this letter ?

*Those venerable gentlemen—i.e.,* uncles. N.B. Note Cowper's humorous use of the expression. **Venerable**—worthy of respect ; সম্মান্য ; ভক্তিভাজন। *Stand in our way*—be obstacles to us ; oppose us ; বাধা দেওয়া। *Are in question*—are concerned ; সংঘটে। *Even when.....question—i.e.,* even in our engagement with ladies.

*It is hard upon us.....question*—Cowper, though fifty-three years of age, humorously pretends to be a young man. He humorously complains that our uncles, old and worthy gentlemen, are obstacles and check us in many ways and even when ladies are concerned. For example, Unwin's uncle, through a previous engagement, has prevented a lady, Miss Shuttleworth, from accompanying Unwin on a visit to Cowper and Mrs. Unwin. So the uncle deprived young men like Cowper and Unwin of the pleasure of the company of the lady. Such is the tyranny of old uncles over young nephews even in youth's special sphere as regards ladies and their companionship. This is Cowper's humorous complaint.

*For instance*—for example ; উদাহরণস্বরূপ। **Miss Shuttleworth**—Miss Shuttleworth was William Unwin's sister-in-law. *Would be of your party*—would join your party ; ভোক্তাদের সঙ্গে আসিবেন। **Next—i.e.,** next page of the letter. **Engaged to**—busy with ; having an appointment with ; (উহার) সহিত দেখা করিতে প্রতিশ্রুত ; তাঁহার সহিত কাজ আছে। N.B. Cowper uses the word, 'engaged,' humorously. It means 'having an appointment with' and it also means 'bound by promise of marriage'. Really Miss Shuttleworth has promised to meet the uncle, she has not promised to marry him.



*We may perhaps never be uncles*—Cowper had, however, a brother named John Cowper. He was Fellow of St. Benet's College, Cambridge. But he died a bachelor in 1770. William Unwin had no brother. So Cowper and Unwin will never be uncles. *Reasonably*—agreeably to reason; যুক্তিযুক্তভাবে; অায়দত্তরূপে। *The time is coming*—when both of us will become old men. *Envy*—grudge; ঈর্ষান্বিত হওয়া। *Privileges*—special advantages; বিশেষ অধিকারসমূহ। *Engross*—monopolise; একচেটিয়া করা। *Attention*—consideration; care;মনোযোগ। *Their youth*—i.e., they, being young men. *Aspire*—earnestly desire; ব্যগ্রভাবে আকাঙ্ক্ষা করা। *In vain*—fruitlessly; unsuccessfully; বিফলরূপে। N.B. Notice the humour. Attention of the ladies is, as it were, a special privilege of old men.

*Well we may.....aspire in vain*—**Expl.** This sentence occurs in Cowper's letter to the Rev. William Unwin. William Unwin once invited Miss Shuttleworth to go with him on a visit to Cowper and Mrs. Unwin. But Miss Shuttleworth had already promised to see Unwin's old uncle at that time. So she could not come. Cowper and Unwin were disappointed. So Cowper humorously writes to Unwin that old men, specially uncles, stand in the way of young men. Ladies have to remain so busy with old men that they can pay little attention to young men. But Cowper and Unwin need not be sad. Unwin and Cowper may perhaps never become uncles; but they will become old one day. Then ladies will have to remain busy with them. Young men will desire the company of ladies. But they (young men) will not have the company. In their old age Cowper and Unwin will have the company of ladies, much to the jealousy of young men. That is their (Cowper's and Unwin's) consolation now.

**N.B.** Cowper, though fifty-three years of age, humorously pretends to be a young man. Also note the humorous suggestion that the attention of the ladies is a special privilege enjoyed only by old men.

*Make our compliments*—pay our formal greetings; আমাদের দ্বারা কৃত নিমিত্ত। *"Our"* refers to Cowper and Mrs. Unwin, the mother of William Unwin. Cowper and Mrs. Unwin lived together at Olney (See Introduction—Life of Cowper). *Please*—"If you please" is a polite form of request for small services. *Make.....please*—i.e., please pay our greetings. *Your sister Elisa*—Rev. Morley Unwin had two children, a son and a daughter. The son was the Rev. William Unwin. The daughter was Elizabeth Unwin. She was married to the Rev. Matthew Powley, Vicar of Dewsbury. She lived till 1835, dying at the age of 89. *Both*—i.e., both Cowper and Mrs. Unwin, the mother of William and Elizabeth. *Mortified*—hurt; wounded in feelings; মনে আঘাতপ্রাপ্ত; হতবিত। *Missed*—lost; বঞ্চিত হওয়া। *Mortified.....seeing her*—grieved at being deprived of the pleasure of seeing her (Elizabeth). N.B. Perhaps Elizabeth promised

to pay them a visit but did not come. Both the poet and Mrs. Unwin would have been pleased to see her. They were sorry at her not coming.

বঙ্গভূবান—

প্রিয়বন্ধু,

আমরা ছেলেছোকরারা, বাহাদের খুড়া-জেঠা এখনও বাঁচিয়া আছেন (আমার নিজের এক খুড়া এখনও জীবিত), আনাদের পক্ষে ইহা বড়ই মুখিলের কথা যে, ঐ সকল শ্রদ্ধেয় ভ্রাতৃলোকগণ (অর্থাৎ খুড়া-জেঠারা) আমাদের পক্ষে বিঘ্নস্বরূপ হইয়া দাঁড়ান—এমন কি, মহিলা-সম্পর্কিত ব্যাপারেও। উদাহরণস্বরূপ বলা যাইতে পারে যে, তোমার চিঠির এক পৃষ্ঠায় আমি এক আশার কথা পাইয়াছিলাম যে, কুমারী Shuttleworth তোমার সহিত আসিবেন, কিন্তু পরবর্তী পৃষ্ঠায় তুমি লিখিলে যে, তাঁহার (Miss Shuttleworth-এর) তোমার খুড়ার সহিত কাজ আছে। দেখ, আনরা হয়ত কোন দিনই খুড়া হইতে পারিব না; কিন্তু আমরা স্বেচ্ছাস্বতন্ত্রে আশা করিতে পারি যে, সেই সময় আসিতেছে, যখন আমাদেরই মত অল্প যুবকেরা আমরা বৃদ্ধবয়সের বিশেষ অধিকারসমূহ উপভোগ করিতেছি দেখিয়া আনাদিগকে ঈর্ষা করিবে। তাহারা দেখিবে যে, মহিলাদিগের সকল যত্ন ও মনোযোগ আমরা (যুবক হইয়া) একচেটিয়া অধিকার করিয়া রহিয়াছি; কিন্তু যুবক বলিষ্ঠ তাহাদের ব্যগ্র আকাজক্ষা সম্বন্ধে তাহারা উহা পাইবে না। অল্পগ্রহ কারিয়া তোমার ভগিনী Eliza-কে আনাদের প্রেহরুশাদি দিও, এবং তাহাকে বলিও যে, তাহাকে দেখিবার আনন্দ হইতে বঞ্চিত হইয়া আমরা উভয়েই বড় দুঃখিত হইয়াছি।

Grammar, etc. *Striplings*—diminutive of *strip*, -ling being a diminutive suffix. Compare *nursling*, *sapling*, *darling*, *gosling*, etc. *Venerable* (adj.); *venerate* (v.); *veneration* (n.). *Engage* (v.); *engagement* (n.). *Attention* (n.); *attend* (v.); *attentive* (adj.). *Aspire* (v.); *aspiration* (n.). *Mortify* (v.); *mortification* (n.).

### Paragraph 2

Summary—The Throckmortons were the landlords of the neighbouring village of Weston. They had a pleasure ground. Mrs. Unwin and Cowper were allowed to walk there. The new landlord, young Mr. Throckmorton, allowed them to continue enjoying this right. One day this young landlord of Weston desired to send up a balloon. He invited Cowper and Mrs. Unwin to be present on the occasion. There was a large gathering. Cowper and Mrs. Unwin were very cordially received. Greater attention was paid to them than to any other guest. A day or two after this Cowper and Mrs. Unwin were walking in Weston when suddenly rain began to fall. They took shelter under an elm tree in front of the house of the Throckmortons. Mrs. Throckmorton saw them from her house, came to them in the rain and insisted upon their walking into the house. Cowper and Mrs. Unwin went in, talked with Mrs. Throckmorton for a while and, when the rain stopped, walked in the garden. Mrs. Throckmorton promised them a key of the garden and said that she would send it later on. A few days after this Cowper and Mrs. Unwin again walked that way. They saw Mr. and Mrs. Throckmorton going towards their house. From a distance they exchanged greetings. But soon they found Mr. Throckmorton coming towards them. Cowper and Mrs. Unwin hurried to meet him. Mr. Throckmorton gave them the promised key of the garden. They thanked him very much for it. From all this it appears that the

Throckmortons desire closer intimacy with the poet. But being a poor man, the poet feels shy and does not want to mix intimately with rich and fashionable people like the Throckmortons.

*Balloon*—a bag of silk, paper, or other light air-tight material which when filled with gas or hot air, floats in the air ; বেতুন ; বোদফান ।

N.B. The balloon is said to have been invented by two French brothers named Montgolfier. In November, 1783, the first balloon-ascent by man was made. A Frenchman went up from Paris in a big balloon taking one passenger with him. The first ascent in England was made by Lunardi from Moorfields, London, on September 15, 1784.

At the present time, however, the balloon has been superseded by the aeroplane and the airship.

*Mode*—fashion. *Balloons.....mode—i.e.*, balloons have become the fashion of the day. Towards the end of the 18th century attempts were made at various places to send up balloons into the sky. N.B. Cowper was greatly interested in balloons and referred to them in many letters. (Refer to *Additional Notes*.) *Even in this country*—even at such retired places as Olney and Weston. *Attempted a balloon*—tried to fill a balloon with hot air (or gas) and send it into the sky. *Weston*—or Weston Underwood, a village in Buckinghamshire, a little over a mile from Olney where Cowper was living at this time. Cowper afterwards removed to Weston and lived here from 1786 to 1795. The house in which he lived was known as Weston Lodge.

*Olney*—village in Buckinghamshire on the river Ouse. Here Cowper lived with Mrs. Unwin from 1767 to 1786. The house in which he lived was called Orchard Side. *Throckmorton*—Weston belonged to the family of the Throckmortons. The house in which they lived was called Weston Hall.

Page 91. *Present possessor*—present owner ; বর্তমান মালিক । His name was John Throckmorton. N.B. He lived in Weston from 1782 to 1791. He came to live in Weston on the death of his elder brother. Gradually Cowper became very intimate with Mr. Throckmorton and Mrs. Throckmorton. In some letters Cowper addressed them as Mr. and Mrs. Frog. Some of his smaller poems relate to incidents connected with them. In *Task*, Book I (line 262) Cowper gives to Mr. Throckmorton the name of Benevolus.

*Whom I remember a boy—i.e.*, whom I saw as a boy. *Gentle*—(1) stylish ; fashionable ; পারিষাদাখির । (2) polite ; well-bred ; শিষ্ট ; ভাব । Here the word is to be taken in the second sense. *Handsome*—good-looking ; সুন্দরী ।

*Papists*—Roman Catholics. N.B. The term is used contemptuously by the Protestants. *Amiable*—lovable ; মধুরভাব ; অসামিক ।

*Protestants*—N.B. The two most important sects among the Christians are the Roman Catholics and the Protestants. (Hindus have their religious sects (1) Shaktas, শাক্ত, (2) Vaishnavas, বৈষ্ণব etc.) The Roman Catholics look upon the Pope of Rome as their spiritual head. The Protestants, on the other hand, are those who *protest* (i.e., solemnly

declare) against the authority of the Pope of "Rome and the doctrines of the Roman Catholic Church. The name was first given to the followers of the great German reformer Martin Luther (1483-1546). But it was soon extended to any Christian body that separated from the Roman Catholic Church.

"In Cowper's days, the English people with its vast majority of Protestants looked upon the Roman Catholics as inferior to them. The Roman Catholics were subjected to disabilities and humiliations. The Throckmortons were Roman Catholics. Cowper, Mrs. Unwin and the large majority of the inhabitants in the neighbourhood were Protestants. *But Cowper with good-natured toleration rose above the common Protestant prejudice against the Roman Catholic Throckmortons.* It is a proof of his (Cowper's) freedom from fanatical bitterness that he was rather drawn to them (the Throckmortons) by their being Roman Catholics and having suffered rude treatment from the Protestant bores of the neighbourhood"—*Goldwin Smith.*

**They are Papists.....many Protestants—Expl.** This sentence is taken from Cowper's letter to Rev. William Unwin. Here Cowper describes the family of Throckmortons. The family lived in Weston, a village in the neighbourhood of Olney where Cowper lived. The family consisted of young Mr. Throckmorton and his wife. They were Roman Catholics while Cowper was a Protestant. In Cowper's days Protestants in England looked upon the Roman Catholics as inferior to them. But Cowper here says that the Throckmortons, though Roman Catholics, were much better and more lovable than many Protestants. They possessed charming manners and sweet disposition.

[Add notes on *Papists* and *Protestants*.]

**N.B.** Note Cowper's good-nature and freedom from religious fanaticism. Cowper, a Protestant, had no prejudice against the Roman Catholic Throckmortons; he praised them. The Throckmortons had been very rudely treated by many Protestants of the neighbourhood.

*Intercourse*—social communication; সামাজিক আদান-প্রদান। *Ever*—always. *Since we lived here*—Cowper and Mrs. Unwin came to live in Olney on the 14th September, 1767. *Pleasure grounds*—grounds laid out for pleasure, e.g., parks etc.; প্রমোদ-ভূমি। *Enjoyed.....pleasure grounds*—i.e., used their parks and gardens by taking walks in them.

**N.B.** The pleasure grounds of the Throckmortons have been described by Cowper in great detail in *Task*, Book I, lines 252-366. There were a cool avenue of chestnut trees, a channel with willows growing on its side, an alcove on a summit, a varied woodland scene of ash, elm, beech, willow, poplar and the oak, and lastly, within closed gates a "wilderness" and a grove.

*Favoured with*—i.e., kindly given. *Admits*—gives entrance to; প্রবেশ করিতে দেয়। *This man*—i.e., the present owner John Throckmorton

(See Notes above). *Succeeded to*—inherited ; উত্তরাধিকারদ্বারা প্রাপ্ত হইলেন । John Throckmorton had succeeded to the estate and had come to live in Weston in 1782, two years before this letter was written. *Estate*—property ; সম্পত্তি । Here the village of Weston is meant. *Settle*—live permanently ; স্থায়ীভাবে বাস করা । John Throckmorton lived at Weston from 1782 to 1791. (See Notes above.) *Complimentary card*—card expressing compliment or formal greeting ; অভিনন্দনজ্ঞাপক কার্ড ।

N.B. In European countries when a new person comes to live in a particular place it is the custom to send him one's card. It is a social formality. The sending of the card gradually leads to acquaintance and social intercourse begins.

*Continuance*—i.e., continuation ; অব্যাহত ধারাবাহিকতা । *That privilege*—that special favour ; এই বিশেষ অনুগ্রহ ।

*I sent him.....privilege*—What Cowper did was this : When John Throckmorton came to live in Weston, Cowper sent him his visiting card as a mark of formal social greeting. With the card he also sent a letter. In the letter Cowper requested Throckmorton to allow him to take walks in his garden and park as before. *It*—i.e., the privilege of using the pleasure grounds. *Favour*—kindness ; good-will ; দয়া ; অনুগ্রহ । *His mother*—She was Lady Throckmorton, wife of Sir Robert Throckmorton and mother of Mr. John Throckmorton. *On that occasion*—i.e., when John Throckmorton came to live in Weston. *To finish her days*—to pass her last days ; ঠাহার সীমনের শেষ কয়েক দিন অতিবাহিত করিবার জন্য ।

*Bath*—town in Somersetshire, England. It is situated on the river Avon and is famous for hot springs. It is a good health-resort. In the 18th century rich and fashionable men and women used to visit it frequently. Throckmorton's mother had become old and had gone to Bath to pass the remaining days of her life there.

*I sent him.....at Bath*—Expl. This is taken from Cowper's letter to William Unwin. Here Cowper describes how he first came in contact with John Throckmorton. Throckmorton was the landlord of the neighbouring village of Weston. On the death of his elder brother he inherited the property and came to live in Weston. The Throckmortons had an extensive park and garden. Cowper had been allowed to take his walks in them by Lady Throckmorton, the mother of John Throckmorton. Lady Throckmorton was now very old. She had gone to Bath. She wanted to pass the remaining days of her life at Bath. When John Throckmorton came to live in Weston, Cowper sent him his card with formal greetings. Cowper also wrote to him requesting the new landlord to kindly permit him to use the garden and the park as before.

[Add notes on *Complimentary card*, *finish her days*, and *Bath*]

N.B. Note that Cowper loves to walk in parks and gardens. His love of Nature in the quiet English countryside (rural England) is a pleasing feature of his prose and verse.

*Conclude*—infer ; অনুমান করা । *Granted*—allowed ; অনুমতি দিয়াছিলেন ।

*Nothing more passed between us*—there was no further communication between us ; আমাদের মধ্যে আর কোনও আদান-প্রদান হয় নাই ।

*In the civilest term*—in the most polite language ; খুব বিনীত, ভদ্র ভাষায় ।

*Attempt*—try ; চেষ্টা করা । *Fill a balloon*—namely, with hot air or gas (so as to make it go up in the sky). Balloons were in fashion at the time ; and many a rich man tried to fill one and send it up in the sky. *If it would...present*—i.e., if I like to be present on the occasion.

*Your mother*—Mrs. Mary Unwin, mother of the Rev. William Unwin. N.B. Cowper and Mrs. Unwin lived in the same house at Olney and they became companions for life.

N.B. “.....between Cowper and Mrs. Unwin an indissoluble tie had been formed. It seems clear, notwithstanding Southey’s assertion to the contrary, that they at one time meditated marriage, possibly as a propitiation to the evil tongues which did not spare even this most innocent connexion ; but they are prevented from fulfilling their intention by a return of Cowper’s malady (madness). They became companions for life. Cowper says they were as ‘mother and son to each other ; but Mrs. Unwin was only seven years older than he. To label their connexion is impossible, and to try to do it would be a platitude. In his poems Cowper calls Mrs. Unwin Mary ; she seems always to have called him Mr. Cowper. It is evident that her son, a strictly virtuous and religious man, never had the slightest misgiving about his mother’s position” —Goldwin Smith, *Cowper*.

*The whole country*—i.e., all the people of the neighbouring country ; স্থানীয় সমস্ত লোক । This, however, is not to be taken literally. What Cowper means is that there was a large gathering. *The balloon could not be filled*—i.e., it could not be sent up in the sky. N.B. Cowper was greatly interested in balloons. He refers to them in several letters.

(Refer to *Additional Notes*.) *Endeavour*—attempt ; effort ; চেষ্টা ।

*Philosophically*—scientifically ; বিজ্ঞানসম্মত প্রণালীতে । The older meaning of the word *philosophy* is science. Compare the expressions *Natural philosophy* (i.e., Physics), *Moral philosophy* (i.e., Moral Scienc or Ethics).

*Process*—method ; পদ্ধতি । Here the method of filling a balloon is spoken of. *For its success*—in order to be successful ; সফল হইবার জন্য । *Niceties*—minute details ; দৃশ্য ব্যাপার সমূহ ।

*Precarious*—(1) uncertain ; অনিশ্চিত ; (2) risky ; বিপজ্জনক । Here the word is used in the first sense. The idea is that success depends upon such minute details that it often becomes uncertain.

*The endeavour was.....precarious*—**Expl.** This sentence occurs in Cowper’s letter to the Rev. William Unwin. Here Cowper explains why Throckmorton’s balloon could not be filled with gas. The attempt to fill the balloon was scientifically made. But in such matters mere scientific knowledge is not enough. While filling up a balloon with gas or hot air many minute details have to be attended

to. If these details are not properly managed, success becomes very uncertain. Perhaps in this case sufficient attention was not paid to the details. So the attempt failed.

[Add note on *philosophically*, *niceties*, and *precarious*.]

**N.B.** Cowper shows his interest in balloons in several letters. Balloons had been invented only a few years before Cowper wrote this letter.

*Our reception*—our welcome ; the manner in which we were received (*i.e.*, welcomed) by the Throckmortons ; আনানিগের অভ্যর্থনা । *Flattering*—gratifying ; pleasing ; প্রীতিজনক ; চিত্তরঞ্জক । *A great degree*—very much. *Inasmuch that*—to such an extent that. *Notice*—care ; যত্ন । *More notice ...expected*—*i.e.*, we were treated with greater care and attention than we could have hoped to get. **N.B.** Cowper and Mrs. Unwin were poor. But the Throckmortons paid more attention to Cowper and Mrs. Unwin than to richer guests.

*Anxious*—eager ; earnestly desirous ; উৎসুক । *Recommend themselves to our regards*—earn our good opinion. *Regards*—respects ; good opinion ; শ্রদ্ধা ; সম্মান । *They seemed.....regards*—The sense is : The Throckmortons received Cowper and Mrs. Unwin very courteously, and all the while paid very great attention to them. Their conduct and treatment of the poet and his companion showed that the Throckmortons were very eager to have their good opinion. By their polite conduct they hoped to favourably impress the poet.

*Chocolate*—drink made of chocolate in hot milk or water. Chocolate is a powder or paste of cacao-seed (cocoa-seed). It is a Mexican word. **N.B.** Chocolate was a favourite drink of the English people in Cowper's days.

*Asked to dine*—invited to dinner. Dinner is the principal meal of the day. *But we were engaged*—had a previous engagement and so we could not accept the invitation to dine with the Throckmortons.

*Walked that way*—*i.e.*, were taking our walk in Weston near the house of the Throckmortons. *Overtaken in a shower*—a shower of rain suddenly came down upon us. *Shelter*—protect ; আশ্রয় দেওয়া । *Elm*—“a tree with rough doubly-serrated leaves” (*C.O.D.*) ; দেবদার জাতীয় বৃক্ষবিশেষ । *Grove*—a group of trees ; কুঞ্জবন ।

**N.B.** This grove has been described thus in Cowper's *Task*, Book I—

“The grove receives us next ;

Between the upright shafts of whose *tall elms*

We may discern the *thresher* at his task.

Thump after thump resounds the constant flail,

That seems to swing uncertain, and yet falls

Full on the destined ear.”

—Lines 354-59.

*Fronts*—lies in front of ; সম্মুখে অবস্থিত । *Mansion*—large dwelling-house of landed proprietor (*C.O.D.*) ; বৃহৎ বাসগৃহ ; ভবনাদার বাড়ী । This was “Weston Hall, the house of the Throckmortons.

*Mrs. T.*—Mrs. Throckmorton, wife of John Throckmorton. Cowper wrote some letters to her later on. *Observed*—saw; noticed; দেখিলেন; লক্ষ্য করিলেন। *Running towards us in the rain*—বৃষ্টির মধ্যে আনাবিগের দিকে দৌড়াইয়া আসিয়া। This shows the great politeness of Mrs. Throckmorton. *Insisted*—pressed; পীড়াপীড়ি করিলেন; জেদ করিলেন। *Insisted.....in*—earnestly requested us to enter into their house. *He*—i.e., Mr. Throckmorton. *Chatting*—talking in a light and familiar manner; গল্প শুভব করিয়া। To 'chat' is to "indulge in easy familiar talk" (C.O.D.). *Till, the weather cleared up*—i.e., till the rain stopped; বৃষ্টি না থামা পর্যন্ত; আকাশ পরিষ্কার না হওয়া পর্যন্ত। *Weather*—atmospheric condition; আবহাওয়া। *Instance*—request; suggestion; অনুরোধ। *The garden*—This garden has good walks and is called the "wilderness" in *Task*, Book I.

Compare—

"And now, with nerves new-braced and spirits cheered,  
We tread the wilderness, whose well-rolled walks,  
With curvature of slow and easy sweep—  
Deception innocent—give ample space  
To narrow bounds."

—Lines 350-54.

*The garden.....walk*—Almost all the walks that they take are in this garden. *Certainly*—surely; নিশ্চিতরূপে। *Retreat*—place of seclusion; solitary place; নির্জন স্থান। *Liable to*—subject to; অধীন। *Interruption*—obstruction; বাধা; ব্যাঘাত। *In which.....interruption*—The idea is that when the Throckmortons are in the garden, no one is likely to disturb them there. *Offered*—proposed to give. *Key of it*—key of the garden gate. *In a manner*—in such a courteous manner; এরূপ উদ্যতর সহিত।

**Page 91.** *That made it impossible not to accept it*—so that it was impossible to refuse the gift. To refuse Mrs. Throckmorton's kind and courteous offer would have been discourtesy on the part of Cowper. *Send us one*—send us a key later on.

*In the cool of the evening*—i.e., in the evening when it was cool; সন্ধ্যার ঠাণ্ডা হওয়ার। *That way*—i.e., towards the house of the Throckmortons. *Them*—i.e., Mr. and Mrs. Throckmorton. *Exchanged*—interchanged; বিনিময় করিলেন।

*Bows*—salutes; অভিবাদন। *Bow* is "bending of head or body in salutation" (C.O.D.). *Courtesies*—polite greetings; শিষ্টোচ্চার। N.B. Courtesy is also used to mean "feminine salutation made by bending knees and lowering body" (C.O.D.). *Passed the house*—left the house behind.

*Opens.....field*—leads from the park into the next field. *Adjoining*—contiguous; next; সন্নিহিত; পরবর্তী। *Courtyard*—i.e., courtyard of Weston Hall, the residence of the Throckmortons. *Ring*—i.e., open with a ringing sound; দন্ডব্দ করিয়া খোলা। *Mr. T.*—Mr. Throckmorton.



*Advancing hastily*—approaching swiftly ; দ্রুতবেগে অগ্রসর হওয়া । *We made ...him*—When Cowper and Mrs. Unwin saw Mr. Throckmorton advancing hastily towards them, they politely turned back and walked hastily to meet him. *Presented*—gave. *Esteemed*—considered ; বিবেচনা করিয়া-  
হিলান । *A singular favour*—an extraordinary privilege ; বিশেষ (অনাধার) অমুগ্রহ । *Favour*—অমুগ্রহ ।

N.B. Note that the key would enable Cowper to enter into the very compound of Weston Hall and take his walks in the private garden of the Throckmortons where outsiders had no access. Hence it was a mark of special favour. Formerly Cowper could take his walks only in the park and pleasure grounds surrounding Weston Hall. Cowper wrote on it in his *Task*, Book I—

"The folded gates would bar my progress now,  
But that the lord of this enclosed demesne,  
Communicative of the good he owns,  
Admits me to a share ; the guiltless eye  
Commits no wrong, nor wastes what it enjoys."

—Lines 330-34.

*A few*—some. N.B. Note the distinction between "a few" and "few". *Such speeches*—i.e., polite speeches like the above, namely, that Cowper considered the gift of the key as a mark of special favour. *On such occasions*—i.e., when the gifts are made and received. On such occasions polite speeches generally pass between the two parties. *Parted*—took leave ; বিদায় কইলান ।

*Happened*—took place ; ঘটয়াছিল । *Concluded*—inferred ; সিদ্ধান্ত করিলান । *Civility*—politeness ; courtesy ; শিষ্টাচার ; উত্তমতা । *Designed*—intended ; অভিপ্রেত । *Prelude*—introduction ; beginning ; আরম্ভ । *Nearer acquaintance*—greater familiarity ; নিকটতর পরিচয় । Acquaintance is a stage of "knowledge of a person more than mere recognition and less than intimacy" (C.O.D.). *The matter*—i.e., Cowper's social intercourse with the Throckmorton family. *Rests*—remains ; অবস্থিত আছে ।

*I concluded nothing.....matter rests*—**Expl.** This passage occurs in Cowper's letter to the Rev. William Unwin. Here Cowper speaks of his acquaintance with the Throckmorton family, the landlords of the neighbouring village of Weston. For two years Cowper and the Throckmortons had lived as neighbours without any intimacy. Then Mr. Throckmorton and his wife began to treat Cowper with great courtesy and consideration. They invited Cowper to see the filling of a balloon. They permitted him to walk in their private garden. They gave him a key of it. So Cowper thought that the Throckmortons desired to be more intimate with him. Their civility (politeness) and attention were meant to lead to intimacy. But the intimacy (close friendship) between Cowper and the Throckmortons was not yet established.

[Add notes on *civility and attention, prelude, nearer acquaintance.*]

**N.B.** It is interesting to note that later on Cowper and the Throckmortons became fast friends.

*Exceedingly*—very much. *Easy*—free from constraint ; স্বচ্ছন্দ ; অকুণ্ঠ । *Footing*—relation ; status ; সম্পর্ক ; অবস্থা । *Footing* has been explained in *C. O. D.* thus—"conditions, relations, position, status in which a person is towards others, degree of intimacy, etc." *On an easy footing*—on terms of easy familiarity ; সহজ সম্পর্ক । *Call*—short formal visit ; অল্প সময়ের জন্য সাক্ষাৎ । *Now and then*—occasionally ; নাথেষ্ট নাথেষ্ট । *Receive one*—receive them in my house when they come to pay me a visit. *Nothing more*—i.e., nothing more than paying or receiving a visit ; ভ্রমভার খাতিরে নাথেষ্ট নাথেষ্ট পরস্পরের মধ্যে দেখা-সাক্ষাৎ করার অতিরিক্ত কিছু নয় । **N.B.** Cowper was not rich. So he did not like greater intimacy with rich people like the Throckmortons. Cowper was shy and retiring.

**I should like.....nothing more—Expl.** This sentence occurs in Cowper's letter to the Rev. William Unwin. Being a poor man Cowper feared intimacy with rich people like the Throckmortons. Cowper would very much like to associate with the Throckmortons. But he wanted his relation with them to be not a very intimate one. He would very gladly pay them occasional visits in the morning. He would also like them to visit him now and then ; he would be very glad to receive them in his own house. But Cowper was not willing to proceed further. He did not like to accept invitations to their dinner parties and other social functions. For being a poor man he would not be able to repay them. He would then have to remain under an obligation to them. And thus his relation with them would not be a free one. Cowper was a poor man, so he did not like to be intimate with rich people.

[Add notes on *easy footing* and *call*.]

*He*—i.e., Mr. Throckmorton. *Agreeable*—pleasing ; charming ; সুখর-স্বভাব-সম্পন্ন । *In any other way*—i.e., except on an easy footing. *Neither.....neither*—neither.....nor. *Furniture*—tables, chairs, etc. *Qualify*—make fit ; উপযুক্ত করে । *Make entertainments*—give feasts, etc. ; ভোজ প্রভৃতি দেওয়া । *Neither our house, furniture.....entertainments*—We are poor people ; we have not suitable house and furniture and we have not sufficient income and servants to entertain rich people like the Throckmortons. *On any account*—by any means ; কিছুতেই । *Introduced*—made known ; পরিচিত । *To introduce* a person is to make him known to another in a formal manner. *Neighbouring*—adjacent ; নিকটবর্তী স্থানীয় । *Gentry*—"people next below the nobility in position and birth" ; অভিজাত সম্প্রদায়ের ঠিক নিম্নতরের সম্ভ্রান্ত ভদ্রবংশীগণ । The position of the gentry is intermediate between that of the nobility and the common people. Country

squires and landlords would belong to this class. Mr. Throckmorton was one of the gentry. *Neighbouring gentry*—i.e., gentry living in places adjacent to Olney and Weston ; নিকটবর্তী স্থানীয় জমিদার সম্ভার ।

N.B. After this a few lines of the letter have been omitted from the University Selection. Cowper does not like to be introduced to the neighbouring gentry (the local aristocrats) because they are purse-proud and uncultured. The omitted lines are given here—"Neither would I on any account be introduced to the neighbouring gentry, which must be the consequence of our dining there, there not being a man in the country, except himself, with whom I could endure to associate. They are squires, merely such, purse-proud and sportsmen."

**For though he is.....neighbouring gentry—Expl.** These lines are taken from Cowper's letter to the Rev. William Unwin. Here Cowper is speaking of Mr. Throckmorton, the landlord of the neighbouring village of Weston and other village landlords. Mr. Throckmorton was an amiable man, polite and kind to Cowper. Cowper would be glad to pay Mr. Throckmorton a morning call now and then and receive calls from him in return. But Cowper, a poor man, would not like to have any greater intimacy with rich people like Mr. Throckmorton. For example, he would not like to accept invitations to dine at Throckmorton's house. Cowper had two reasons. First, he was a poor man ; he had no suitable house and furniture, sufficient income and servants for giving Mr. Throckmorton feasts in return. Thus he would have to remain under an obligation to Throckmorton. Secondly, by dining at Throckmorton's house Cowper would naturally be introduced to the squires (village landlords) of the neighbouring place. But these squires were purse proud and had no culture. Cowper did not like to be introduced to such men.

[Add notes on *qualify*, *make entertainments*, *introduced* and *gentry*.]

N.B. It is interesting to note that later on Cowper and Throckmorton became very intimate and were great friends. Cowper became so intimate that he used to call Mr. and Mrs. Throckmorton Mr. and Mrs. Frog.

*Altogether*—wholly ; completely ; সর্বতোভাবে । *Man of fashion*—fashionable man, i.e., a man of social standing ; "one moving in and conforming with upper class society" (C.O.D.) ; সৌখীন ও সম্ভ্রান্ত সমাজের লোক । *Respectable*—worthy of respect ; সম্মানের যোগ্য ; সম্ভ্রান্ত । *On every account*—in every way ; সর্ববিধয়ে ।

বন্ধানুবাদ—বেলুনের আজকাল এমন রেওয়াজ (এমন ক্যানন) হইয়াছে যে, এই গ্রামাঞ্চলেও আমরা একটি বেলুন উড়াইবার চেষ্টা করিয়াছিলাম। তোমার হস্ত অরণ থাকিতে পারে যে, Olney হইতে কিঞ্চিদধিক এক মাইল দূরে Weston নামক স্থানে Throckmorton পদবী

বিশিষ্ট এক পরিবার বাস করেন। বর্তমান মাসিক একজন যুবক; তাঁহাকে তাঁহার বাবাকালে দেখিয়াছি বলিয়া আমার স্মরণ আছে। তাঁহার একটি যুবতী, শিষ্টাচারম্পন্ন, স্বর্ণনা পত্নী আছেন। তাঁহারা রোমানক্যাথলিক সম্প্রদায়ভুক্ত, কিন্তু তাহা হইলেও তাঁহারা বহু প্রোটেষ্ট্যান্ট সম্প্রদায়ভুক্ত খ্রীষ্টান অপেক্ষা অধিকতর মধুর-স্বভাবম্পন্ন। এই পরিবারের সহিত আমাদের কোনরূপ সামাজিক আদান-প্রদান ছিল না; যদিও আমরা এখানে বাস করিতে আরম্ভ করা অবধি তাঁহাদের সমগ্র প্রেমোদ্ভূতি আমরা উপভোগ করিয়াছি (অর্থাৎ তাঁহাদের উদ্ভান, কানন সর্ব্বত্রই আমরা অবাধে বেড়াইয়া বেড়াইয়াছি); কেন না, তাঁহারা অনুগ্রহ করিয়া আমাদের একটা চাৰি দিয়াছিলেন, যাহার সাহায্যে আমরা সর্ব্বত্রই অবাধে প্রবেশ করিতে পারি। যখন তাঁহার জ্যেষ্ঠ ভ্রাতার মৃত্যুর পরে এই ভ্রমলোক (Throckmorton) সম্পত্তির অধিকারী হইলেন এবং Weston-এ স্থায়ীভাবে বাস করিতে আসিলেন, তখন আমি তাঁহাকে অভিনন্দন জ্ঞাপন করিয়া আমার একখানি কার্ড পাঠাইলাম। আর তাঁহাকে অনুরোধ জানাইলাম যে, তাঁহার মাতার অনুগ্রহে আমরা এতদিন যে বিশেষ সুবিধা উপভোগ করিতেছিলাম, তাহা যেন অব্যাহত থাকে। তাঁহার মাতা তখন বৃদ্ধা হইয়াছিলেন এবং জীবনের শেষ কয়েক দিন কাটাঁইবার জন্য Bath সহরে বাস করিতেছিলেন। তুমি অনুমান করিতে পার যে, তিনি (Mr. Throckmorton) আমাদের অনুরোধ রক্ষা করিলেন। তারপরে প্রায় দুই বৎসর কাল আমাদের মধ্যে আর কোনও সামাজিক আদান-প্রদান হয় নাই। পর কাল পূর্বে আমি তাঁহার (Mr. Throckmorton-এর) নিকট হইতে একখানা নিমন্ত্রণ পত্র পাইলাম। তাহাতে তিনি যুব ভ্রাতৃ, বিনীত ভাষায় আমাকে জানাইলেন যে, পরের দিন তিনি একটি বেলুন (গরম বায়ু বা গ্যাসে) পূর্ণ করিয়া আকাশে উড়াইবার চেষ্টা কারবেন, এবং আমি যদি উপস্থিত থাকিতে ইচ্ছা করি, তবে আমার সহিত সাক্ষাৎ হইলে তিনি আনন্দ পাইবেন। জোনার মা এবং আমি গিয়াছিলাম। স্থানীয় সমস্ত লোক সেখানে উপস্থিত ছিলেন, কিন্তু বেলুন পূর্ণ করা গেল না। আমি বিদায় করি এই চেষ্টা যুব বিজ্ঞানসম্মত প্রণালীতে করা হইয়াছিল; কিন্তু এই ব্যাপারের সফলতা এমন সব খুঁটিনাটি বিষয়ের উপর নির্ভর করে যে, ফল অনেক সময়েই অনিশ্চিত হয়। আমাদের অত্যাশা অতিশয় ঐতিহাসিক হইয়াছিল, কেন না আমরা সেখানে আশাতিরিক্ত আদর-যত্ন পাইয়াছিলাম; সত্য কথা বলিতে কি, অস্বাভাবিক অতিথি অপেক্ষা আমাদের তত্ত্বাবধান একটু বেশী করিয়াই করা হইয়াছিল। মনে হইল, যেন তাঁহারা (Mr. Throckmorton and Mrs. Throckmorton) আমাদের শ্রদ্ধা আকর্ষণের জন্য (তাঁহাদের দৃষ্টে আমাদের মনে ভাল ভাব জন্মাইবার জন্য) আত্মপ্রদত্ত ছিলেন। আমরা চকোলেট পান করিলাম; আহাৰ করিবার জন্য নিমন্ত্রিতও হইলাম, কিন্তু আমাদের পূর্বে হইতেই অল্প জাযগায় কথা দেওয়া ছিল বলিয়া নিমন্ত্রণ গ্রহণ করিতে পারি নাই।

ইহার দুই একদিন পরে Mrs. Unwin এবং আমি ঐ দিকে বেড়াইতেছিলাম এবং হঠাৎ বৃষ্টি আসার আমরা আটকা পড়িয়া গেলাম। তাঁহাদের (Throckmorton-দের) বাসগৃহের সম্মুখে এক কুণ্ডলনে আমি এক প্রকাণ্ড এন্ড্রু বৃক্ষ দেখিলাম; আমি ভাবিলাম ইহাই আমাদের উত্তরকে আশ্রয় দিতে পারিবে। Mrs. Throckmorton আমাদের দূর হইতে লক্ষ্য করিয়া বৃষ্টির মধ্যেই আমাদের নিকটে সোঁড়িয়া আসিলেন এবং ভিতরে যাইবার জন্য আমাদের গীড়ানীড় করিতে লাগিলেন। গৃহকর্ত্তী তখন বাড়ীতে ছিলেন না। আকাশ পরিষ্কার না হওয়া পর্যন্ত আমরা বসিয়া Mrs. Throckmorton-এর সহিত গল্পগুজন করিলাম, এবং তৎপরে তাঁহার অনুরোধে তাঁহারই সঙ্গে বাগানে একটু বেড়াইলাম। এই বাগানই তাঁহাদের প্রায় একমাত্র বেড়াইবার স্থান;

এবং ইহা নিশ্চিত যে, ইহাই তাঁহাদের একমাত্র নিভৃত স্থান যেখানে তাঁহারা বাহিরের নকল প্রকার বাঘাত হইতে মুক্ত থাকিতে পারেন। তিনি আনাদিগকে ইহার একটি চাবি দিবার প্রস্তাব এমনভাবে করিলেন যে, আমাদের পক্ষে ইহা গ্রহণ না করা একেবারে অসম্ভব হইল। তিনি বলিলেন যে, পরে তিনি আনাদিগকে ইহা (চাবি) পাঠাইয়া দিবেন।

ইহার কিছুদিন পরে একদা শীতল মধ্যাহ্নে আমরা পুনরায় ঐনিকে বেড়াইতেছিলাম। আমরা তাঁহাদিগকে (Mr. and Mrs. Throckmorton-কে) তাঁহাদের গৃহের দিকে বাইতে দেখিলাম। দূর হইতেই আমরা তাঁহাদিগের সহিত বন্দ্যার ও শিষ্টাচারাদি বিনিময় করিলাম, কিন্তু তাঁহাদের সঙ্গে মিলিত হইলাম না। কয়েক মিনিটের মধ্যেই আমরা তাঁহাদের বাসগৃহ অভিক্রম করিলাম এবং পার্কের যে ফটক খুলিলে সন্নিহিত নাটে পড়া যায়, সে পর্ষন্ত বাইরা পৌছিলাম। এমন সময় আমি তাঁহাদের উঠানের লৌহকপাট খোলার স্বল্পশব্দ শুনিতে পাইলাম এবং দেখিলাম Mrs. Throckmorton দ্রুতপদে আমাদের দিকে অগ্রসর হইতেছেন। আমরাও সন্ধান দ্রুতভাবে চলিয়া তাঁহার সহিত মিলিত হইলাম। তিনি আনাদিগকে সেই চাবি দিলেন; আমি তাঁহাকে বলিলাম যে, তাঁহার এই উপহার আমি একটি বিশেষ অমুগ্ধ বলিয়া মনে করি এবং এই সকল সময়ে নাধারণতঃ যেরূপ শিষ্ট কথাবার্তা হয়, সেরূপ দুইচারিটি কথাবার্তার পরে আমরা বিদায় লইলাম।

এই ঘটনা প্রায় এক সপ্তাহ পূর্বে ঘটে। আমি এই নিম্নোক্ত উপনীত হইলাম যে, তাঁহাদের এই সকল ভ্রম ব্যবহার এবং আশ্রয়-স্থল দ্বারা তাঁহারা আমাদের সহিত আরও ঘনিষ্ঠতর নথ্যে আবদ্ধ হইতে ইচ্ছুক, তাহাই স্মৃতিত করিতেছেন। এ পর্ষন্ত এই ব্যাপার এখানেই ধানিয়া আছে। আমাদের দিক হইতে আমি ইহাই খুব ইচ্ছা করি যে, তাঁহাদের সহিত আমার সম্পর্ক সহজ ও স্বচ্ছন্দ থাকে। মাঝে মাঝে সকাল বেলায় আমি তাঁহাদের সহিত দেখা করিতে বাইব এবং তাঁহারাও মাঝে মাঝে আমার এখানে আনিবেন—ইহার অতিরিক্ত আমি কিছুই ইচ্ছা করি না। কেন না, আমি যত লোক সেরিয়াছি, যদিও তিনি তাঁহাদের মধ্যে একজন অতিশয় মধুর-স্বভাব-সম্পন্ন, তথাপি আমি অল্প কোন ভাবে তাঁহার সহিত দেখা করিতে ইচ্ছা করি না। আমাদের বাসগৃহ, আনবাবপাড়া, চাকরবাকর কিংবা রোজগার ইহাদের কোনটাই এমন যথেষ্ট নয় যে, আমরা ভোজননিমন্ত্রণাদির ব্যবস্থা করিতে পারি; কিংবা আমি কোনক্রমেই নিকটবর্তী স্থানীয় সন্ন্যাসীর সঙ্গের সঙ্গে পরিচিত হইতে একটুও ইচ্ছা করি না। Throckmorton নাহেব সর্ব্বতোভাবে সৌখিন ও সম্ভ্রান্ত সন্ন্যাসীর লোক এবং সর্ব্ববিধে তিনি সম্মানের যোগ্য।

*Grammar, etc.—Possessor (n.); possess (v.); possession (n.); possessive (adj.). Enjoy (v.); enjoyment (n.); enjoyable (adj.). Succeed (v.); success and succession (n.); successful (adj.). Complimentary (adj.); compliment (n. and v.). Continuance (n.); continue (v.); continuation (n.).*

*Receive (v.); reception, receipt, recipient (n.). Civil (adj.); civility (n.); civilise (v.). Pleasure (n.); pleasant (adj.); please (v.).*

*As—relative pronoun, antecedent niceties, nom. to wake. Anxious (adj.); anxiety (n.). Insisted (v.), intransitive, nom. "Mrs. T." The verb insist invariably takes the preposition 'on' after it. Insist (v.); insistent (adj.); insistence (n.). Interruption (n.); interrupt (v.); interruptive (adj.). Accept (v.); acceptance (n.); acceptable (adj.). Cool (adj.): coolness (n.). But cool is here used as a noun. Cool may*

also be used as a verb ; *e.g.*, The temperature will soon *cool* down. *Acquaintance* (n.) ; *acquaint* (v.). *Qualify* (v.) ; *Qualification* (n.) ; *quality* (n.) ; *qualitative* (adj.). *Introduce* (v.) ; *introduction* (n.) *introductory* (adj.). *Neighbouring* (adj.) ; *neighbour* (v. and n.).

### Paragraph 3

**Summary**—Cowper concluded his letter by expressing a hope that he would soon see William and his sister.

**Long story**—story that has taken a long time to narrate ; লম্বা গল্প, অর্থাৎ সে গল্প বলিতে বহু সময় লাগিয়াছে। **Farewell**—goodbye ; adieu ; বিদায়। The word is really a contracted sentence in the imperative mood. Farewell—may you fare (*i.e.*, do) well. **Number**—count ; গণনা করি। **Yours etc.**—yours affectionately ; yours, my dear friend ; or yours, my dear William. *Etc.* is the abbreviation of Latin *et cetera*, meaning "and the rest" or "so on". **W.C.**—initials of William Cowper.

বদানুবাব—আমি তোমাকে এক লম্বা গল্প বলিলাম। বিদায়। আমরা দিনগুলি গণনা করিতেছি এবং এই ভাবিয়া আনন্দ লাভ করিতেছি যে, শীঘ্রই আমরা তোমাকে এবং তোমার ভগিনীকে দেখিব। ইতি।

তোমার  
ডব্লিউ, সি।

### Questions and Answers

Q. 1. (a) Give a brief summary of Cowper's letter to the Rev. William Unwin.

(b) What characteristics of Cowper as a letter-writer do you find in this letter ?

Ans. See Substance of the Letter and Critical Estimate.

Q. 2. Describe Cowper's acquaintance with Mr. and Mrs. Throckmorton.

Or,

"I have told you a long story." Narrate briefly the "long story" referred to here.

Ans. See Substance of the Letter (omitting the first and the last paragraphs).

Q. 3. "*They are Papists, but much more amiable than many Protestants.*"

—*Explain the above and illustrate the amiability of the persons referred to.*

Ans. For Explanation see *Explanation*, and for illustration of the amiability of the Throckmortons give **Substance of the Letter** omitting the first and the last two paragraphs.

Q. 4. *Explain the following with reference to the context—*

- (a) *It is hard.....are in question.* (Paragraph 1)
- (b) *I, for instance.....your uncle.* (Paragraph 1)
- (c) **The time is coming.....aspire in vain.** (Paragraph 1)
- (d) **They are Papists...many Protestants.** (Paragraph 2)
- (e) *I sent him.....days at Bath.* (Paragraph 2)
- (f) **The endeavour was...very precarious.** (Paragraph 2)
- (g) *I concluded nothing less.....matter rests.* (Paragraph 2)
- (h) *I should like.....nothing more.* (Paragraph 2)
- (i) *I could not wish...neighbouring gentry.* (Paragraph 2)

Ans. See *Explanations*.

Q. 5. *Write notes on—*

*Striplings ; Papists ; Protestants ; complimentary card ; finish her days at Bath ; philosophically ; niceties ; civility and attention ; easy footing ; make entertainments ; neighbouring gentry.*

Ans. See *Notes*.

